

THE
HISPANIC SERIES

A PRIMER OF
SPANISH PRONUNCIATION
- - - - -
NAVARRO - ESPINOSA

BENJ. H. SANBORN & CO.

Robert R. Godec
~~Verna Smith~~

Barnard Hall

~~212~~ oral
Learn
ex

102

ex

87-95

VII

all of shop

Thurs. ~~disco~~



Digitized by the Internet Archive
in 2025

https://archive.org/details/bwb_S0-CPR-414

THE HISPANIC SERIES

UNDER THE EDITORSHIP OF

JOHN D. FITZ-GERALD, PH.D., LITT.D.

PROFESSOR OF ROMANCE PHILOLOGY, UNIVERSITY
OF ILLINOIS; MEMBER OF THE HISPANIC SOCIETY
OF AMERICA; CORRESPONDIENTE DE LAS REALES
ACADEMIAS ESPAÑOLA, DE LA HISTORIA DE MADRID,
DE BUENAS LETRAS DE BARCELONA, SEVILLANA
DE BUENAS LETRAS, GALLEGA, E HISPANO-AMERI-
CANA DE CÁDIZ; ACADÉMICO HONORARIO DE LA
ACADEMIA NACIONAL DE CUBA; COMENDADOR CON
PLACA DE LA REAL ORDEN DE ISABEL LA CATÓLICA

A PRIMER OF SPANISH PRONUNCIATION

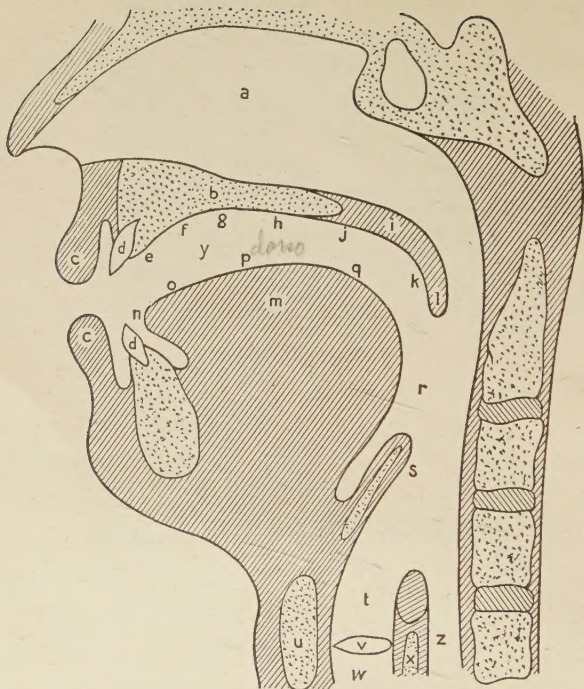


FIG. 1. The Organs of Speech

- | | |
|-------------------------|-----------------------------|
| a. Nasal cavity | n. Tip of tongue |
| b. Hard palate | o. Front (Blade) of tongue |
| c. Lips | p. Middle (Ridge) of tongue |
| d. Teeth | q. Back of tongue |
| e. Alveoles | r. Pharynx |
| f. Hard palate, forward | s. Epiglottis |
| g. Hard palate, middle | t. Larynx |
| h. Hard palate, back | u. Adam's apple |
| i. Soft palate (Velum) | v. Glottis; Vocal cords |
| j. Soft palate, forward | w. Trachea (Windpipe) |
| k. Soft palate, back | x. Cricoid cartilage |
| l. Uvula | y. Oral cavity |
| m. Tongue | z. Esophagus |

A PRIMER
OF
SPANISH PRONUNCIATION

BY
TOMÁS NAVARRO TOMÁS
PROFESSOR OF EXPERIMENTAL PHONETICS IN THE
CENTRO DE ESTUDIOS HISTÓRICOS, MADRID

AND
AURELIO M. ESPINOSA
PROFESSOR OF ROMANIC LANGUAGES
STANFORD UNIVERSITY

WITH A PRÓLOGO BY
RAMÓN MENÉNDEZ PIDAL
DIRECTOR OF THE ROYAL SPANISH ACADEMY

BENJ. H. SANBORN & CO.
CHICAGO NEW YORK BOSTON

COPYRIGHT, 1926
By BENJ. H. SANBORN & CO.

3CBsBo4106

PRINTED IN THE UNITED STATES OF AMERICA

PREFACE

A PRIMER OF SPANISH PRONUNCIATION is a brief introduction to the pronunciation of the Spanish language as spoken today by the educated people of Old and New Castile. While the fundamental basis of this pronunciation is Castilian the authors call it Spanish because in general it is so called by modern Spanish grammarians and phoneticians and because Castilian speech, Castilian pronunciation, Castilian idiom, etc., are terms now used for the corresponding phenomena that occur in the country districts of Castile among the uneducated people. The correct standard Spanish pronunciation as described in our *Primer* is in its essential features the pronunciation that is heard among the educated people of Old and New Castile, at the court of Alfonso XIII, at the Universidad Central and other centres of Spanish learning and culture, at the theatres, churches, tribunals, etc., of the two Castiles. In a wider sense it is also the pronunciation of educated Spaniards of all Spain and many parts of Spanish America.

Since this *Primer* is only a brief introduction for the use of beginners many of the minute details of Spanish pronunciation have been entirely omitted. For pedagogical reasons the number of phonetic symbols used for the various sounds has been limited as far as possible. In some cases there may be in this respect a difference of opinion among teachers, but the authors have decided to be conservative and have chosen to have fewer rather than more symbols than the average teacher of Spanish pronunciation would advocate for the use of beginners. For these reasons we have not used separate symbols, for example, for the open sounds of *i* and *u*, but teachers who understand Spanish pronunciation well and who believe these open sounds can be taught to our high school and college pupils may not only teach the open sounds of these vowels but also use separate symbols for them, the *i* and *u* with the conventional marks used for all open vowels.

The phonetic symbols used in our *Primer* are those used in the *Revista de Filología Española*. These symbols differ from those used by the Association Phonétique Internationale in the case of *e*, *q*, *ê*, *l*, *u*, *î*, *ÿ*, and these have been preferred by the authors because they are the ones commonly used in the standard journals and treatises on Romance philology and linguistics, for example, in *Revista de Filología Española*, above mentioned,

Revue Hispanique, *Rivista di Filologia*, the *Grammaire des Langues Romanes* of Meyer-Lübke, and in Gröber's *Grundriss der Romanischen Philologie*.

The ambitious student and the teacher who wish to continue their study of Spanish pronunciation should consult the book of the senior author, *Manual de Pronunciación Española*, Madrid, 1918 (second edition, 1921),¹ a more detailed study that has been in the main the basis for the preparation of our *Primer*.

TOMÁS NAVARRO TOMÁS
AURELIO M. ESPINOSA

¹See *Romanic Review*, Volume XIII, 1922, pages 88-91.

CONTENTS

	PAGE
PRÓLOGO <i>Ramón Menéndez Pidal</i>	ix
CHAPTER	
I. ELEMENTARY PRINCIPLES	1
II. VOWELS	14
III. CONSONANTS	30
IV. SOUND CHANGES	65
V. INTONATION	75
VI. AMERICAN-SPANISH PRONUNCIATION	77
VII. EXERCISES FOR REVIEW	79
VIII. PHONETIC TEXTS	93
Lòs días de la semana	94
El estudio del español	95
Refranes	97
Cantares	97
Caperucita Encarnada	98
El Cantor de la Miseria <i>Jacinto Benavente</i>	104
Romance del Cid	109
IX. PHONETIC TRANSCRIPTIONS OF THE THREE REGU- LAR CONJUGATIONS AND THE CARDINAL AND ORDINAL NUMBERS	114
ANALYTICAL INDEX	126

PRÓLOGO

A Primer of Spanish Pronunciation. ¿Y por qué *Spanish*, preguntará alguno, para quien *Castilian* habría sonado a cosa más noble, más puristamente castiza? Pues porque la formación de la más importante lengua literaria de España, aunque es debida principalmente a Castilla, es también fruto de la colaboración esencial de las otras regiones. La misma Real Academia que, aunque usando siempre ambos nombres de lengua *española* y *castellana* prefería éste último, ha adoptado por fin, después de madura discusión, el nombre de lengua *española*, como más propio.

La pronunciación española no es la vulgar del pueblo de Castilla ni la del vulgo de ninguna otra región. Los castellanos no pronuncian todos de igual modo; los andaluces tampoco; los hispano-americanos se diferencian bastante entre sí. ¿Quién podría imponer la norma? Ninguno de un modo absolutamente general. La lengua española, común a todos, es el resultado de la multiseccular colaboración de los hombres cultos de todas las regiones hispánicas, que al expresarse obran constreñidos

por la necesidad habitual de usar una lengua superior a la del vulgo y a la de la región, una lengua que les sirva para salir fuera de la intimidad descuidada y del localismo cerrado, y para alcanzar el trato humano más correcto y cortés, más elegante y elevado, más artístico e intelectual.

Las normas de la pronunciación culta las dan a cada instante la conversación culta, la oratoria, la recitación del verso y, sobre todo, la declamación del teatro, arte de gran difusión y popularidad. Y más aun que estos modelos que obran directamente sobre el oído, influye por medio de la vista la ortografía: su acción no se halla cortamente limitada, como la de la palabra hablada, al momento y al lugar reducido donde se produce, sino que se perpetúa sobre el papel y se propaga con la imprenta a ambos hemisferios del mundo.

Por fortuna, la ortografía española es, sin duda, la más perfecta entre las ortografías de las grandes lenguas literarias, por su exactitud, por su precisión, por su sencillez. Aunque no llega, como no llega ninguna ortografía tradicional, a expresar al pormenor todos los matices de la correcta pronunciación, representa con fidelidad admirable la pronunciación selecta que tradicionalmente se ha aceptado para la gran literatura común a todos los hispano-dicentes, pronunciación que se comprueba sobre todo en el ajuste de las rimas poéticas.

La ortografía común representa la pronunciación más literaria, la que distingue la *ll* de la *y*, y la *s* de la *z*, según las rimas de los versos piden.

Pero la pronunciación culta nunca es enteramente uniforme, ni aun dentro de un reducido país. Hay siempre discrepancias admisibles, que no sueñan a ignorancia o tosquedad. Así por ejemplo, fijándonos en discrepancias de gran bulto, los castellanos relajan demasiado la pronunciación de la *d* en la terminación —*ado*, y dicen *cansa(ǵ)o*; los andaluces y americanos sesean, confundiendo la *s* y la *z*. Ninguno de estos dos defectos es tenido por zafio o grosero; están admitidos en la pronunciación docta. No obstante, el castellano al hablar en público corregirá su habitual abandono y dirá *cansaǵo*; y el andaluz o el americano, si bien para la oratoria conserva su seseo, habrá de desecharlo sin embargo cuando se exija más esmero aún; al recitar versos o al interpretar un papel de alta comedia o de drama, se esforzará en distinguir *s* y *z*.

Admitidas ciertas divergencias como éstas, que existen, y mucho mayores, en todos los idiomas aun en los de menor extensión geográfica, no puede decirse que haya oposición entre lo castellano y lo hispanoamericano. Este antagonismo que algunos establecen y exageran, sea por sincera desorientación, sea por servir a intereses o pasiones particulares contra el puro interés humano, cien-

tífico y literario, queda resuelto dentro de la unidad superior de la lengua española culta y literaria. La pronunciación culta es común en lo fundamental, y hasta en la inmensa mayoría de los detalles, a españoles e hispanoamericanos instruidos, por cima de las diferencias regionales que existen entre castellanos, leoneses, andaluces, argentinos, mejicanos, etc. Estas diferencias, lo repetimos, son menores que las de otros idiomas, y sin duda que esta unidad fundamental del español, mayor por ejemplo que la de las otras dos grandes lenguas Europeas extendidas por América, se debe en gran parte a la sencillez, claridad y firmeza de nuestro sistema vocálico.

La enseñanza del idioma es la encargada de acercar en todo lo posible las inevitables divergencias. Hay, por ejemplo, muchas regiones que confunden la *ll* y la *y*. Esta confusión, llamada yeísmo, está asimismo admitida, aunque menos que el seseo; tiende a mirarse como poco culta, y por lo tanto, a corregirse. Una inteligente presión de la enseñanza escolar en favor de la distinción de ambos sonidos, ayudada de una exacta descripción fonética de la *ll*, podrá ser eficazmente restauradora de esta articulación en los países que la tienen más o menos olvidada, y tal restauración, en efecto, se generaliza ya en algunas regiones de España y de América.

Por eso un buen manual de fonética práctica, como el de Navarro Tomás, es de grande valor;

hasta reviste un verdadero interés social, pues contribuye a la mejor conservación del lenguaje, instrumento de comercio humano que a todos interesa mantener en perfecto estado, sin mellas ni moho que hagan su funcionamiento más torpe, su uso más duro.

El *Manual* de Navarro Tomás es un eficaz medio de propagar un tipo depurado de pronunciación, el que mejor representa el habla culta y selecta, exenta a la vez de vulgarismo o particularismo familiar y de toda afectación altisonante. Su análisis y descripción de los sonidos se funda siempre en muy detenidos trabajos experimentales de laboratorio, o en muy comprobadas observaciones acústicas; nunca se hallarán en él esas alocadas generalizaciones mal basadas en fantásticas percepciones empíricas y propias sólo para sorprender un momento de descuido del lector inteligente. Basta recordar el riguroso método científico de las abundantes monografías que ha publicado Navarro Tomás. Por todas partes en el *Manual* de Navarro Tomás se encuentra esa sólida erudición, esa claridad de inteligencia, ese ponderado acierto y buen gusto que tanto caracterizan la doctrina del autor, y tanta eficacia dan a su enseñanza desde hace muchos años.

Pero ese *Manual* sirve sólo para profesores y estudiantes adelantados. Era preciso darle una forma menos difícil. Y he aquí la presente abreviación

que se publica en inglés y se dirige a los extranjeros principiantes. En esta adaptación colabora con el Sr. Navarro Tomás el Profesor A. M. Espinosa, cuyos doctos trabajos sobre prosodia de la lengua española culta y sobre fonética dialectal, así como su experiencia en la cátedra, le autorizan señaladamente para esta labor delicada de iniciar en la buena doctrina a los estudiantes de habla inglesa, teniendo muy especial cuenta con los defectos que son entre ellos más corrientes.

Los Señores Navarro Tomás y Espinosa, en este *Primer of Spanish Pronunciation*, han simplificado con todo acierto las cuestiones. No hablan, por ejemplo, de varias clases de *a* palatal o velar, ni de *i* ni de *u* abiertas o cerradas, pero conservan la más importante distinción entre *e* y *ɛ*, *o* y *ɔ*. Por otra parte, las discrepancias entre la *s* dental y la alveolar, el seseo y el yeísmo, van tratados con la necesaria tolerancia y se admiten como variedades aceptables en la lengua culta. No se impone fanáticamente la modalidad *castellana*, sino que se atiende al *español* de las personas ilustradas. Claro es que se indica como preferente la pronunciación castellana, por ser la más conforme con la tradición literaria y con la ortografía general. En verdad, el aprendiz extranjero, puesto a escoger entre el seseo y la distinción de *s* y *z*, obrará desacertadamente si elige la modalidad menos literaria, la que

no está comprobada por las rimas de toda la poesía española. Bueno que el andaluz y el americano no se desvivan por corregir su seseo, ya que es aceptable también en Castilla como modalidad culta; pero será insensato que quien va de nuevo a aprender el español, sin tener sobre sí el peso de una tradición, no aprenda la distinción de *s* y *z*, que además de ser mucho más aceptable a su vez en Andalucía o en América, es preferible para el buen uso de la ortografía y para el estudio de la poesía española.

A Primer of Spanish Pronunciation, tratando todas estas cuestiones con gran madurez y buen sentido, con notable claridad y exactitud, fundado siempre en muy especiales observaciones hechas con todo rigor científico, habrá de prestar seguramente los mayores beneficios a la enseñanza.

R. MENÉNDEZ PIDAL

MADRID,

Junio de 1925.

A PRIMER OF SPANISH PRONUNCIATION

CHAPTER I

ELEMENTARY PRINCIPLES

DESCRIPTION OF SPEECH-SOUNDS

1. The organs of speech. The organs of speech are the lungs, the windpipe or trachea, the larynx with the vocal chords, the pharynx, the nasal cavities, and the mouth with the tongue, the lips, the teeth, the palate, etc. See Figure 1, frontispiece.

2. Speech-sounds. In the production of the sounds of any language the chief factor is breathing. The breath is expelled from the lungs, undergoes various modifications in the larynx and in the organs of speech above the larynx, and produces the different speech-sounds.

3. Voiced and voiceless sounds. When the breath is expelled from the lungs it passes out through the windpipe or trachea into the larynx. Across the larynx are stretched two muscular ligaments, called the vocal chords. When the breath passes through

the larynx the vocal chords may remain open and neutral. The resulting sound is then voiceless breath or what is ordinarily called mere breath. If, however, as the breath passes through the larynx the vocal chords are partially closed and stretched, producing a series of musical vibrations which we call voice, the resulting sound is voiced breath or voice.

*guler
2 waves
2 vocal
es
fundamental
s sounds
as manie
es un
ruido
regular
waves*

4. Vowels. When in the production of a sound as described in § 3 the vocal chords vibrate and the breath is further modified by the position of the tongue, lips, etc., but without producing audible friction, the resulting sound is called a vowel. A vowel, therefore, may be defined as voiced breath modified by the organs of speech above the larynx but without audible friction.¹

5. Consonants. When in the production of a sound as described in § 3, whether voiced or voiceless, the breath is further modified by the organs of speech above the larynx to the extent that the friction is plainly audible, the resulting sound is called a consonant. A consonant, therefore, may be defined as voiced or voiceless breath modified by the organs of speech above the larynx and with audible friction.¹

¹ All vowels are voiced, therefore, while consonants may be either voiced or voiceless. By placing the thumb and the index finger on the larynx or Adam's apple one can easily feel the vibrations of the vocal chords when a vowel or a voiced consonant is pronounced. By pronouncing rapidly *ssss, zzzz, ssss, zzzz* one can clearly feel the

6. **Semivowels or semiconsonants.** When in the production of some sounds the audible friction and the voice are in about equal proportions the resulting sound is called a semivowel or a semiconsonant. The *i* and *u* in the Spanish words **aire**, **causa** are semivowels; in the words **bien**, **bueno** they are semiconsonants.

7. **The place of articulation.** Vowels and consonants are often classified according to the place of articulation. In the mouth cavity the various positions of the tongue, teeth, lips, etc., determine the articulation of speech-sounds. Speech-sounds may be classified, therefore, according to the place where these modifications are made. The general names by which we classify most speech-sounds are based on the place of articulation: bilabial, labial (the lips), labio-dental (lips and teeth), interdental (between the teeth), dental (teeth), alveolar (alveoles), palatal (palate), velar (velum or veil of the palate), uvular (uvula), etc. In most of these terminologies we have indicated only the passive organ involved in the production of the sound in question. The tongue, which is the active organ in the production of most sounds, determines the exact place of articulation in most cases.

vibrations in the voiced **zzzz**, and by pronouncing rapidly **sszz**, **sszz**, **sszz**, **sszz** one can learn to feel the distinction clearly between the voiceless **ss** and the voiced **zz**.

8. The manner of articulation. Explosives and continuants. Speech-sounds may be classified also according to the manner of articulation. In the pronunciation of the consonants the stoppage of the breath through the adjustment of the tongue or lips may be complete or partial. If the stoppage is complete and then suddenly broken, the consonant is called an explosive, for example, English *p, b, t, d, k, g*. If, however, the stoppage is partial, allowing the breath to pass through a narrow passage, the consonant is called a continuant, for example, English *s, z, f, v*. According to the manner of articulation we may classify consonants, therefore, not only as voiced and voiceless, but also as explosives and continuants.

Semiexplosives. In the articulation of some consonants there is a complete stoppage of the breath, as in the case of the explosives, but the explosion is momentaneous and the tongue contact is then slowly and gradually removed, producing a slight friction. These consonants are called semiexplosives. English *ch, j*, are examples of semiexplosives.

SPANISH SYLLABICATION

9. In studying Spanish pronunciation it is first of all important to have an accurate knowledge of the rules governing Spanish syllabication. It is also important to distinguish carefully between

consonantes
sordas - p t (k) c (ç)

sonoras

orthographic syllabication, the formal rules of the grammarians, and phonetic syllabication, which is the way Spanish people actually divide words into syllables in speaking. Orthographic syllabication is generally, though not always, based on phonetic syllabication. The principal rules of the orthographic syllabication are the following :

a. A single consonant between two vowels begins a syllable :

ca-sa	a-re-na	a-ba-ni-co
co-me	co-mi-da	ci-vi-li-za-do

b. The digraphs *ch*, *ll*, *rr*, which represent single consonantal sounds, also begin a syllable :

ha-cha	e-lla	ca-rro
le-che	ca-lle	pe-rro

c. The groups consonant + *l* or *r* (except *rl*, *sl*, *tl*, *sr*) also begin a syllable :

ha-bla	a-lli-gi-do	a-pli-car	a-gra-da	pa-dre
a-brir	o-fre-cer	a-pri-sa	de-cla-ra	a-trás

d. When the groups *rl*, *sl*, *tl*, *sr*, or any other two consonants not coming under the rules of paragraphs b and c, come between vowels one consonant goes with the preceding syllable and the other goes with the following syllable :

Sordas

ck qu
co s
f t
k xj

Sonoras
vocales
h
d
g
l
ll

ac-to	con-cep-to	cas-ti-llo	tres-cien-tos
fir-me	per-der-se	at-le-ta	en-ten-der
bas-ta	con-tar-nos	Is-ra-el	des-truc-ción

e. When more than two consonants occur between vowels only the last consonant or the two consonants of the inseparable groups of § 9 c begin a syllable :

mez-cla	es-truc-tu-ra	trans-plan-tar
ex-pre-sar	sor-pren-der	ins-pi-ra-ción

f. Prefixes must be kept intact even when the usual rules are violated :

ab-ro-gar	en-al-te-cer
des-a-tar	sub-le-var

g. When two strong vowels¹ come together they form different syllables, the second one beginning a new syllable :

le-a	lo-a	Ra-fa-el	le-al-tad
ve-a-mos	le-ón	pa-se-o	ca-e-mos

h. When a strong vowel is immediately followed by a weak vowel they form one syllable, a diphthong :

au-tor	ai-re	pei-ne	deu-da	hoy
cau-ti-vo	cai-go	oi-go	hay	ley

¹ The vowels *a*, *e*, *o* are called strong vowels, and the vowels *i*, *u* (and *y* when a vowel as in *ley*) are called weak vowels.

i. When the vowels of the groups of § 9 h retain their syllabic value and form separate syllables the weak vowel bears the stress and has the accent mark :

ca-í-do	ma-íz	pa-ís
ba-úl	re-ír	le-í

j. When a weak vowel is followed by any vowel, whether strong or weak, it loses its syllabic value and becomes semiconsonantal. The *i* becomes *j* and the *u* becomes *w*. See § 6 and §§ 26, 35.

tie-ne	es-tu-dia	cui-da-do
siem-pre	bue-no	ciu-dad
va-ria-do	puer-ta	cui-ta
lec-ción	cuan-do	fui-mos

k. When the vowels of the groups of § 9 j retain their syllabic values and form different syllables the first bears the stress and has the accent mark :

dí-a	con-ti-nú-a	ha-cí-a
fí-an	flú-ido	has-tí-o

10. **Phonetic syllabication.** Although phonetic syllabication is the basis of the orthographic syllabication and is in the main the same, the following differences should be carefully observed.

8 A PRIMER OF SPANISH PRONUNCIATION

a. Rule § 9 f for orthographic syllabication, which is based on etymology and not on phonetic law, does not apply :

a-bro-gar	e-nal-te-cer
de-sa-tar	su-ble-var

b. Within a phonic or breath¹ group the final consonant of a word goes with the initial vowel or diphthong of the following word and forms a syllable with it, as if it were intervocalic within a word :

mis ojos	=	mi-so-jos
un año	=	u-na-ño
con ella	=	co-ne-lla
los osos	=	lo-so-sos
con el hombre	=	co-ne-lom-bre
el hado, helado	=	e-la-do
en ojo, enojo	=	e-no-jo
las aves, la sabes	=	la-sa-bes
el hecho, helecho	=	e-le-cho
en aguas, enaguas	=	e-na-guas

ACCENT OR STRESS

11. We shall treat here of accent or stress in its simplest form, namely, accent in isolated words. In Spanish the matter of accent is extremely important.

¹ A phonic or breath group is a word or group of words pronounced between pauses.

In English the accented syllable of a word usually bears most of the stress and the other syllable or syllables are pronounced with very weak stress or are often slurred. In Spanish, although stress accent is strong and the accented syllable bears most of the stress all the vowels of a word are pronounced clearly and with the same care as the accented vowels. English-speaking students should bear this in mind constantly in studying Spanish pronunciation. It is very important to pronounce from the beginning all the vowels of a word correctly, giving each one its clear quality and not slurring any of them, as is often done in English.

12. But in spite of the fact that in Spanish all the vowels of a word are pronounced fully and clearly, stress accent is very important and the Spanish ear is very sensitive to it. Every word has a fixed accent on one of its vowels and placing the accent where it does not belong is an unpardonable error. From the very beginning of the study of Spanish, therefore, great care should be exercised in pronouncing Spanish words with the proper and correct accentuation.

13. The principal accent rules are the following :

a. Words that end in a vowel or in the consonants n or s are stressed on the syllable before the last, i.e. the penult :

Vocal y se transforma
 padre y madre - vocal
 cabeza y ojos - consonante

10 A PRIMER OF SPANISH PRONUNCIATION

casa	comida	amenaza	comidas	tienes
loma	comprado	equipaje	equipajes	tienen

b. Words that end in a consonant (including *y*), except *n* or *s*, are stressed on the last syllable:

papel	comer	feliz	humanidad	reloj
contar	usted	feroz	comprender	Echegaray

c. Words that do not conform to the above rules have a written accent mark (') over the vowel that bears the stress:

acción	inglés	lápiz	último	compró
lección	francés	fértil	ánimo	canté

d. Nouns and adjectives that end in an accented vowel + *n* or *s* and that have, therefore, the accent on the final syllable, drop the accent mark in the plural or when the feminine *-a* is added, although the stress remains on the same syllable. This is done in order to conform with § 13 a:

	acción	acciones	
	lección	lecciones	
inglés	ingleses	inglesa	inglesas
alemán	alemanes	alemana	alemanas

OPEN AND CLOSED SYLLABLES

14. An open syllable is one that ends in a vowel or diphthong. In the following words all the syllables are open:

ha-bla tie-ne ha-bi-ta-do ci-vi-li-za-do pei-ne
co-me due-le pro-me-ti-do pe-tri-fi-ca-do cai-go

15. A closed syllable is one that ends in a consonant or consonants. In the following words all the syllables are closed :

con-tar sen-tir com-pren-der in-sis-tir sol
per-der fir-mar con-tem-plar sus-ten-tar con

16. It should be observed that in many nouns the singular has a final open syllable that becomes closed in the plural, while in many others the singular has a final closed syllable that becomes medial and open in the plural :

a.	ni-ño	ni-ños	hom-bre	hom-bres
	ma-no	ma-nos	li-bro	li-bros
b.	sol	so-les	se-ñor	se-ño-res
	don	do-nes	ac-ción	ac-cio-nes

NOTE. — The question of open and closed syllables is of the greatest importance in the study of Spanish pronunciation, particularly in the application of the rules for the open and closed vowels. A closed syllable that is final in a word becomes open when it comes immediately before the initial vowel of a following word in the same phonic group. In order to determine which syllables are open and which are closed it is of course necessary to know the rules that govern Spanish syllabication, §§ 9, 10.

THE SPANISH ALPHABET

17. The signs or characters of the Spanish alphabet together with their usual names are given below.

<i>a</i>	a	<i>n</i>	ene
<i>b</i>	be	<i>ñ</i>	eñe
<i>c</i>	ce	<i>o</i>	o
<i>ch</i>	che	<i>p</i>	pe
<i>d</i>	de	<i>q</i>	cu
<i>e</i>	e	<i>r</i>	ere
<i>f</i>	e fe	<i>rr</i>	erre
<i>g</i>	ge	<i>s</i>	ese
<i>h</i>	hache	<i>t</i>	te
<i>i</i>	i	<i>u</i>	u
<i>j</i>	jota	<i>v</i>	ve, uve
<i>k</i>	ka	<i>w</i>	doble u, uve doble
<i>l</i>	ele	<i>x</i>	equis
<i>ll</i>	elle	<i>y</i>	ye, i griega
<i>m</i>	eme	<i>z</i>	zeta, zeda

Although Spanish orthography is very simple and clear, the various signs or characters of the alphabet do not always represent definite and uniform sounds.

TABLE OF PHONETIC SYMBOLS

18. The following table gives a complete list of the phonetic symbols used in this book.

VOWELS

a	a in padre	o	o in flor
e	e in eso	u	u in luna
ē	e in ser		
i	i in pido	ī	i in aire
o	o in hora	ū	u in causa

} semi-
vowels

' when placed over a vowel indicates accent or stress.

CONSONANTS

b	b in hombre	η	n in tengo
ḃ	b in lobo	ñ	ñ in año
ĉ	ch in leche	p	p in padre
ṭ	z in mozo	r	r in hora
d	d in cuando	ṛ	rr in carro
ḏ	d in todo	s	s in casa
f	f in fácil	z	s in rasgo
g	g in tengo	z	z in juzgar
g	g in hago	t	t in bota
k	c in casa	x	j in caja
l	l in luna	y	y in mayo
ḷ	ll in calle	ŷ	y in conyuge
m	m in toma		
ṁ	n in enfermo	j	i in bien
n	n in mano	w	u in bueno

} semi-
consonants

CHAPTER II

VOWELS

GENERAL REMARKS

19. The articulation of Spanish vowels. The position of the tongue in the mouth cavity determines the quality of each vowel sound. The vowels that are articulated in the front half of the mouth cavity are called front or palatal vowels, while the vowels that are articulated in the back half of the mouth cavity are called back or velar vowels.

In the articulation of the front vowels the tongue gradually moves forward and is raised towards the front palate. The Spanish vowels *e*, *e*, *i* are front vowels. In the articulation of the back vowels the tongue is gradually drawn back and is raised towards the velum or soft palate. The Spanish vowels *o*, *o*, *u* are back vowels. In the articulation of the vowel *a* the tongue remains in a neutral position.

20. Open and closed vowels. Within each one of these two divisions vowels are divided into open and closed vowels, according to the degree to which

the tongue is tensed and raised towards the palate. The distance between the tongue and the palate is greater in the open vowels than in the closed vowels. The air escapes, therefore, through a wider or more open channel in the open vowels and through a narrower or more closed channel in the closed vowels. In Spanish the most open vowel is *a* and the most closed vowels are *i* for the front vowels and *u* for the back vowels.

21. The vowel triangle. The articulation of the Spanish vowels according to their tongue positions may be represented by an inverted triangle. See Figure 2. The upper vertices of the triangle occupy the points of articulation of the front or palatal vowel *i* and the back or velar vowel *u*, and the lower vertex occupies the point of articulation of the vowel *a*. Between the vowel *a* and the vowel *i* are the vowels *e* and *ê*, and between the vowel *a* and the vowel *u* are the vowels *o* and *ô*.

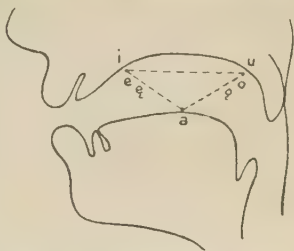


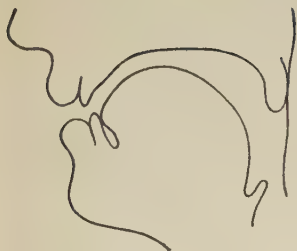
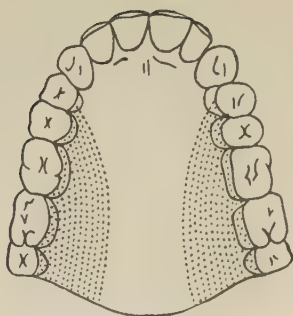
FIG. 2. Articulation of the Spanish vowels according to the tongue position.

22. In pronouncing the Spanish vowels the student should very carefully avoid giving them the corresponding or approximate English values which are given only as a basis of comparison. No Spanish

vowel is exactly like a corresponding English vowel. Spanish vowels are pronounced clearly and distinctly. They are uniform in quality throughout their articulation and the closed vowels never have the English diphthongal character. The English off-glide of such vowels as English *o* and *e* in *go* and *they* should be avoided in the Spanish closed vowels *o* and *e* from the beginning and persistently. The English closed *o* and *e* are pronounced more like the Spanish diphthongs *ou*, *ei*.

The position of the lips is also important. In the articulation of the front vowels the lips form an oblong opening which becomes longer and narrower as the vowel is more closed. In the articulation of the back vowels the lips are rounded and the opening is gradually reduced as the vowel is more closed.

23. Quality and quantity of final unaccented vowels. English-speaking students in learning a foreign language are very careless in the pronunciation of final unaccented vowels. In Spanish great care should be exercised in the pronunciation of these vowels. Final unaccented vowels are usually pronounced almost as clearly and distinctly as in any other position. Accented vowels are not necessarily long in Spanish. In fact a final unaccented vowel may be often not only as long as, but even longer than, an accented vowel.

FIG. 3. Closed *i*.FIG. 4. Closed *i*.

FRONT VOWELS

24. Closed *i*. Orthography *i*, phonetic symbol *i*. The tip of the tongue rests on the lower teeth while the front is raised towards the hard palate. The sides of the tongue touch the palate widely, leaving in the center a narrow opening. The corners of the lips are drawn back. See Figures 3 and 4. Spanish closed *i* is similar to English *ee* in *see*, but its quality is uniform throughout and it does not end in a diphthongal glide.

Spanish *i* is closed in all open syllables, and with the variation discussed below also in closed syllables.

EXAMPLES

pisó	píso	escribí	eskribí
niño	níño	castillo	kastílo
pica	píka	visitar	bisitár

25. Open i. In most closed syllables, especially before *l*, *r*, and *s*, Spanish *i* has a more open quality than the closed *i* described above. The tongue is lowered a little from the position assumed for *i* and the distance between the tongue and the palate is consequently greater. This open quality of Spanish *i* is a sound halfway between the closed *i* and the open quality of English *i* in *hiss*. It is very difficult for English-speaking students to pronounce Spanish open *i* even approximately correctly. Experience shows that they almost invariably relapse into the more open *i* of English *hiss*. For these reasons this sound is represented also by the symbol *i* as in the case of *i* in open syllables. The teacher of Spanish, however, who is thoroughly familiar with this open sound of Spanish *i* in closed syllables may very properly teach it.

EXAMPLES

firme	fírme	insistir	insistír
diste	díste	principal	prinθipál
decir	deθír	importante	impórtánte

For the open and short *i* of the diphthongs *ai*, *oi*, etc., see § 36.

26. Semiconsonantal i. Orthography *i*, phonetic symbol *j*. The front of the tongue is raised very closely towards the hard palate and the sides touch

the palate over a wide area, leaving a very narrow passage for the breath. There is a slight friction. The front of the tongue is raised to a position half-way between the tongue position for *i* and that for *y*. See Figures 3, 4 and 33, 34. This sound is similar to the English *y* in *you*.

Spanish *i* is semiconsonantal when before a vowel with which it forms a syllable and when preceded by a consonant, that is, in the syllabic group consonant + *i* + vowel.

EXAMPLES

bien	bjén	ciencia	θjénθja
pieza	pjéθa	violencia	bjolénθja
tiene	tjéne	comercio	komérθjo

When *i* + vowel is absolutely initial in a syllable the *i* is a pure consonant, as in *hielo*, pronounced *yelo*. See § 63.

27. Closed *e*. Orthography *e*, phonetic symbol *e*. The tip of the tongue rests on the lower teeth and the middle of the tongue is raised towards the palate, touching on both sides an area a little smaller than for *i*. The distance between the tongue and the palate is greater than for *i*, the mouth is wider open and the lips are slightly drawn back. The muscular tension is quite strong. See Figures 5 and 6. Closed *e* is similar to English *e* in *they* but without the diphthongal glide.

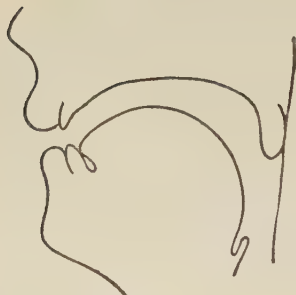


FIG. 5. Closed e.

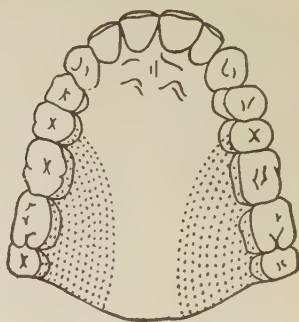


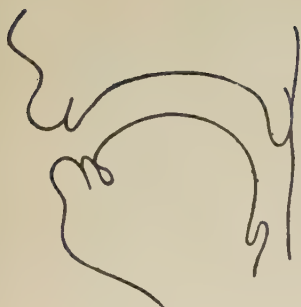
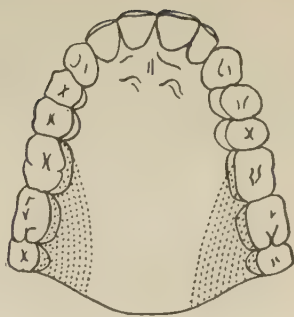
FIG. 6. Closed e.

Closed *e* is found in open syllables, and in closed syllables before *d*, *m*, *n*, *s* (voiceless and voiced), *x* (= *s*, § 71), or *z*. Exceptions are noted below, § 28.

EXAMPLES

éso	éso	respeto	řespéto
pone	póne	cesta	θésta
leemos	leém̃os	tienes	tjénes
compré	k̃ompré	pensar	pensár
pared	paréd̃	desdén	dezďén
siempre	sjémpre	vez	béθ
renta	řénta	extraño	estráño

28. Open *e*. Orthography *e*, phonetic symbol *ɛ*. The distance between the tongue and the palate is greater than for *e* and the mouth opened wider. The point of articulation is in the back half of the hard

FIG. 7. Open *e*.FIG. 8. Open *e*.

palate. Spanish open *e* is similar to English *e* in *let*. See Figures 7 and 8.

Spanish *e* is pronounced *e̞* in the following cases :

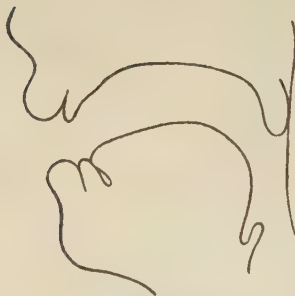
1. In closed syllables, except those closed by *d*, *m*, *n*, *s*, *x* (= *s*) or *z*.
2. When in contact with a trilled *r* (*rr*) anywhere, except in syllables closed by *d*, *m*, *n*, *s*, *x* (= *s*), or *z*.
3. When before the *j* sound (*x*).
4. In the diphthongs *ei*, *ey*.

EXAMPLES

perder	p̞e̞ɾð̞e̞r	regla	ɾ̞e̞gla
lección	le̞gθj̞o̞n	tierra	t̞je̞ɾa
directo	di̞ɾe̞kto	corren	k̞o̞ɾe̞n
papel	pa̞pe̞l	deja	de̞xa
del	de̞l	peine	pe̞i̞ne
ser	se̞r	ley	le̞i̞

THE VOWEL *a*

29. Medial *a*. Orthography *a*, phonetic symbol *a*. The tongue lies almost flat in the mouth, with

FIG. 9. Medial *a*.

the tip touching the lower teeth and even the gums, and the back is raised slightly towards the soft palate. The mouth is opened wider than in any other Spanish vowel and the distance between the tongue and the palate consequently the greatest. The distance between the teeth

is about ten millimeters. See Figure 9. This sound is between the *a* of English *ask* and the *a* of *father*. Before palatal consonants it approaches more the *a* of *ask*.

Medial *a* is the general sound of Spanish *a* in most cases.

EXAMPLES

cama	káma	callar	kałár
cantaba	kantába	cañas	káñas
pedazo	peđáθo	mayo	máyo
cortar	kɔrtár	alzar	alθár

30. Velar *a*. When immediately before *o* or *u*, when in contact with a following *g* or *x*, or when

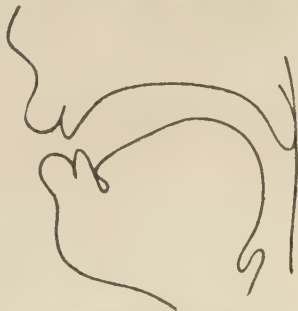
before *l* in a closed syllable, Spanish *a* may become velar. The tongue is drawn back a little more than for medial *a* and the back of it assumes a somewhat concave or hollow shape. This sound approaches the English *a* in *father*. The same symbol is used in this book for the velar *a* as for medial *a*.

EXAMPLES

causa	káʊsa	hago	ágo
autor	au̯t̪o̯r	cajón	kax̥o̯n
ahogar	aogár	igual	igwál

BACK VOWELS

31. Closed o. Orthography *o*, phonetic symbol *o*. The tongue is drawn back. The back of the tongue is raised towards the soft palate and the tip touches the lower alveoles. The lips are rounded and protruded slightly, forming a small oval opening. See Figure 10. Spanish closed *o* is similar to English *o* in *tone*, but it is uniform throughout and does not end in a diphthongal glide. The muscular tension is quite pronounced.

FIG. 10. Closed *o*.

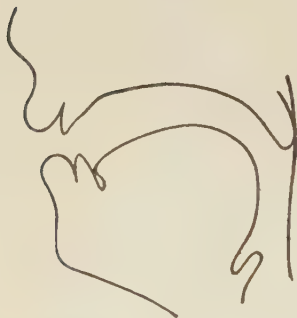
The muscular tension

Spanish *o* is pronounced closed in open syllables. Exceptions are noted below.

EXAMPLES

todo	tódo	decoro	dekóro
coma	kóma	hermoso	ermóso
sonar	sonár	oloroso	oloróso
asomó	asomó	no dijo	nó díxo

32. Open o. Orthography *o*, phonetic symbol ɔ . In the pronunciation of open *o* the tongue position is in general as in closed *o*. The back of the tongue, however, is not raised so much towards the soft palate and the lips are wider open and less protruded. This sound is similar to English *o* in *gone*, although not so open. See Figure 11.

FIG. 11. Open ɔ .

Spanish *o* is pronounced ɔ in the following cases:

1. In closed syllables.
2. When in contact with trilled *r* (r̄) anywhere.
3. When before the *j* sound (x).
4. In the diphthongs *oi*, *oy*.
5. When accented and between *a* and a following *l* or *r*.

EXAMPLES

compra	kômpra	rosa	řôsa
contar	kontár	hoja	ôxa
hondos	ôndôs	robo	řôbo
cojo	kôxo	oigo	ôigo
perdón	pêrdôn	soy	sôï
sol	sôl	la ola	la ôla
corre	kôře	ahora	âora

33. Closed u. Orthography u, phonetic symbol u. The tongue is drawn back. The back of the tongue is raised closely towards the soft palate, much more than for o, and the tip of the tongue is lowered to a position even with the lower alveoles. The lips are rounded and protruded much more than for o, and the oval-shaped opening is much smaller. See Figure 12. This Spanish vowel is similar to English *u* in *rule*, but it is uniform throughout and the muscular tension is quite pronounced.

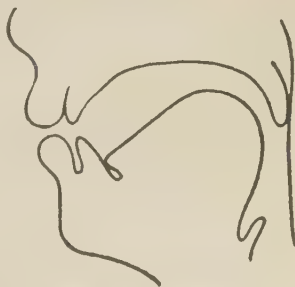


FIG. 12. Closed u.

Spanish *u* is pronounced closed in open syllables, and with the variation discussed below also in closed syllables.

Set it, fast = k'

EXAMPLES

puro	púro	único	úniko
curar	kurár	humilde	umílde
estudia	estúđja	pureza	puréθa
algunos	algúnos	duración	duraθjón

34. Open u. In most closed syllables Spanish *u* has a more open quality than the closed *u* described above. The back of the tongue is raised towards the soft palate to a position not quite as high as for *u*, and the lips are rounded and protruded as for closed *o*. This sound is between the closed Spanish *u* and the English *u* of *put*. It is very difficult for English-speaking students to pronounce Spanish open *u* even approximately correctly. Experience in attempting to teach this sound shows that the tendency is to relapse into the more open sound of English *put*. For these reasons this sound is represented by the same phonetic symbol as for closed *u*. The teacher of Spanish, however, who is thoroughly familiar with this open sound of *u* in closed syllables may very properly teach it. See §§ 24 and 25.

EXAMPLES

punto	púnto	suspender	suspendêr
busca	búska	conjunción	kɔŋxunθjón
burla	búrļa	estructura	estruktúra

For short and open *u* in the diphthongs, see § 36.

35. Semiconsonantal *u*. Orthography *u* or *hu*, phonetic symbol *w*. The articulation is in general similar to that of closed *u*, but the sound is of shorter duration and the back of the tongue is raised so closely to the soft palate that a slight friction is produced. This sound is semiconsonantal and is similar to English *w* in *we*. See Figure 13.

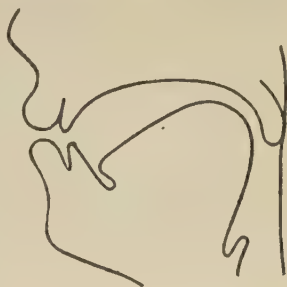


FIG. 13. Semiconsonantal *w*.

The semiconsonantal sound of *w* is given to Spanish *u* or *hu* when immediately before a vowel with which it forms a syllable.

EXAMPLES

bueno	bwéno	acueducto	akweđú kto
puerta	pwérta	huérfano	wérfano
cuando	kwándo	hueso	wéso
abuelo	aḃwélo	muy	mwí
cuidar	kwiḃár	Luis	lwís

When initial in a syllable in emphatic articulation the back of the tongue is raised to a position very close to the soft palate, and in popular pronunciation the result is the continuant or fricative consonant *g* + *w*. See § 70.

EXAMPLES

huerta	gwérta
huevo	gwébo
ahuecar	agwekár

DIPHTHONGS

36. The vowels *i*, *y*, and *u* combine with the strong vowels *a*, *e*, *o*, which they follow, to form the Spanish diphthongs. These are nine orthographically, but phonetically only six, since the *i* and *y* have the same sound here.

The Spanish diphthongs are :

ai, ay; au ei, ey; eu oi, oy; ou

In these diphthongs the strong vowels retain their full syllabic value while the weak vowels lose their syllabic value. The qualities of these strong vowels have been discussed already in the various sections that treat of the vowels. The vowel *a* is somewhat velar, § 30, and the *e* and *o* are open, §§ 28, 32. In the diphthongs *eu*, *ou*, however, the *e* and *o* are closed.

The final weak vowels *i*, *y*, and *u* of the diphthongs are pronounced open at the beginning of their articulation, somewhat like the open *i* (here also written *y*) and *u* described in §§ 25 and 34, but they end as closed vowels, very short and with an almost imperceptible friction, although never as pronounced as

in **j** and **w** of §§ 26 and 35. These weak *i* and *u* sounds are called semivocalic. Their phonetic symbols are **ɨ** and **ʉ**.

The Spanish diphthongs have the following approximately equivalent English diphthongal sounds:

ORTHOGRAPHY	PHONETIC SYMBOLS	APPROX. ENG. EQUIVALENTS
ai, ay	ai	<i>i</i> in <i>mine</i>
au	au	<i>ou</i> in <i>out</i>
ei, ey	ei	<i>a</i> in <i>fate</i>
eu	eu	
ou	ou	<i>o</i> in <i>note</i>

EXAMPLES

aire	áire	ley	l <i>ei</i>
bailar	bai <i>lár</i>	deuda	déu <i>đa</i>
hay	ái	oigo	o <i>igo</i>
causa	káu <i>sa</i>	hoy	o <i>i</i>
aceite	a <i>théite</i>	bou	bó <i>u</i>

CHAPTER III

CONSONANTS

GENERAL REMARKS

37. The distinction between vowels and consonants has been given in §§ 1-5. A consonant may be defined as voiced or voiceless breath modified by the organs of speech above the larynx and with audible friction. Consonants, therefore, may be voiced or voiceless, that is, the vocal chords may or may not vibrate during their articulation. The distinction between voiced and voiceless consonants is fundamental and important, § 3. But aside from this general, fundamental, and important division of consonants into voiced and voiceless, consonants are classified under two general divisions: first, according to the place of articulation, § 7; and second, according to the manner of articulation, § 8.

38. Classification of Spanish consonants according to the place of articulation. In the mouth cavity the various positions of the tongue, teeth, lips, etc., determine the articulation of speech-sounds. Classifying all the Spanish consonants according to the

place of articulation, that is, according to the organs that articulate them, we have the following classes. As the student will see, the names themselves tell us what organs articulate them (but see § 7, end).

1. **Bilabials.** The organs of articulation are the lips: **p, b, ð, m.**

2. **Labiodentals.** The organs of articulation are the lower lip and the edges of the upper teeth: **f, m̥.**

3. **Interdentals.** The organs of articulation are the tip or blade of the tongue and the edges of the upper teeth: **θ, ð̥, z̥.**

4. **Dentals.** The organs of articulation are the tip of the tongue and the inner surface of the upper teeth: **t, d.**

5. **Alveolars.** The organs of articulation are the tip of the tongue and the alveoles or gum ridges of the upper teeth: **s, z, n, l, r, r̥.**

6. **Palatals.** The organs of articulation are the blade or front of the tongue and the hard palate: **ʎ, ɲ, ç, ʝ, y, j.**

7. **Velars.** The organs of articulation are the back of the tongue and the soft palate or uvula: **k, g, ɡ, ŋ, x, w.**

See Figures 1 and 14, and § 40.

39. **Classification of Spanish consonants according to the manner of articulation.** Classifying the Spanish consonants according to the manner of

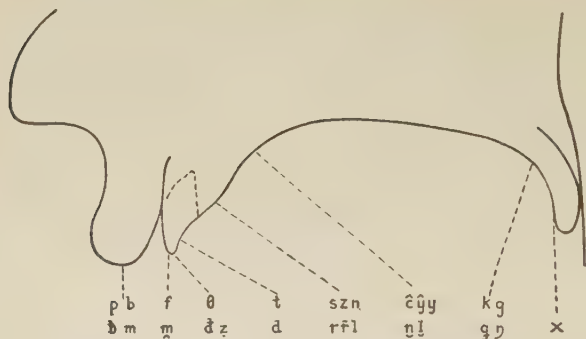


FIG. 14. Spanish consonants: Place of articulation.

articulation, that is, according to the manner in which the organs articulate them, we have the following classes:

1. **Explosives**, formed by a complete stoppage, that is, by completely closing the passage of the air and then suddenly removing the obstacle, or obstacles, allowing the air to escape producing an explosive sound: **p, b, t, d, k, g.**

2. **Semiexplosives**, formed by a complete but momentaneous stoppage, but removing the obstacle slowly and gently: **ç, y.**

3. **Continuants** (called also **fricatives**), formed by a partial stoppage which allows the air to pass through a narrow passage, producing a continuous friction: **ð, f, θ, ð, z, s, z, l, l, y, j, g, x, w.**

Fricatives that are formed by the passing of the

air through the sides of the mouth are also called laterals: **l, ɭ**.

4. **Nasals**, formed by lowering the soft palate, so that the uvula shuts off the passage of the breath through the mouth and forces it to pass through the nose: **m, ɱ, n, ɳ, ŋ**.

5. **Vibrants**, formed by a vibration or a series of rapid vibrations of the tongue against the upper alveoles: **r, ɾ**.

40. Table of Spanish consonants. A table of all the Spanish consonants classified according to the place and manner of articulation is given on page 34. The semiconsonants **j** and **w** are included, but not the consonantal variations due to assimilation or other accidental changes mentioned in § 76. The letters are the phonetic symbols.

41. General character of the pronunciation of Spanish consonants. In studying the pronunciation of the Spanish consonants it is important to keep in mind the fact that in general Spanish consonants are articulated with greater muscular tension than in English, the result being a clearer and more distinct articulation. Although the muscular tension is greater when the consonant is near the accented or stressed syllable, the general consonantal weakening due to the weak muscular tension of the articulation, such as the weak pronunciation of English *t* which frequently becomes *d* in *put it*,

PLACE OF ARTICULATION ↑	BILABIALS		LABIO- DENTALS		INTER- DENTALS		DENTALS		ALVEOLARS		PALATALS		VELARS	
	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED
EXPLOSIVES	p	b					t	d					k	g
SEMI- EXPLOSIVES											ç	ÿ		
CONTINUANTS		β	f		θ	ð			s	z	y	j	x	gw
LATERALS										l		ʎ		
NASALS		m	m̃							n		ɲ		ŋ
VIBRANTS											r	ɾ		
↑ MANNER OF ARTICULATION ↑	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED	VOICELESS	VOICED

Table of Spanish Consonants

let it, etc., is very rare in Spanish. This is in general the character of the Spanish consonants as compared with the English consonants. In the case of the continuants **b**, **d**, **g**, however, the muscular tension is less pronounced. These consonants are the most characteristically Spanish in the whole range of Spanish speech-sounds and their correct articulation is a source of much trouble to English-speaking students. The complete mastery of them is almost impossible to a foreigner, but a close study of their place and manner of articulation together with continual practice with the aid of the teacher will result in fair accuracy in their pronunciation.

42. The voiceless explosives compared with their English equivalents. In the articulation of the voiceless explosives **p**, **t**, **k** it is very important to know that the Spanish consonants are pure explosives and not aspirated explosives. In English these consonants are usually pronounced with audible breathing, especially in the initial position. The difference in the articulation of the Spanish pure explosives and the English aspirated explosives is to be found in the fact that in Spanish the voiceless explosives are articulated with a weak momentary explosion that is followed immediately by the vibrations of the vocal chords in anticipation of the ensuing vowel, padre **pádre**, tapa **tápa**, casa **kása**, whereas in English voice, or the vibrations

of the vocal chords, begins much later and the explosion is stronger and accompanied by an audible voiceless breathing similar to a weak *h* sound. In the articulation of such words as *past*, *task*, *car* the initial consonant is really followed by a weakly aspirated *h* sound, *p^hast*, *t^hask*, *c^har*. This aspiration should be carefully avoided in Spanish.

43. Silent h. The letter *h* is silent in modern Spanish: *hoja* óxa, *ahora* aóra.¹

BILABIAL AND LABIODENTAL CONSONANTS

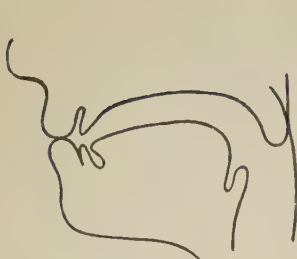
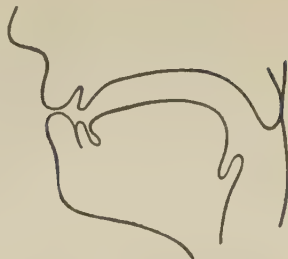
44. Voiceless explosive p. Orthography *p*, phonetic symbol *p*. Spanish *p* is a voiceless bilabial explosive similar to English *p*. The explosion, however, is weaker, and *there is no aspiration*. See § 42. See Figure 15.

EXAMPLES

parte	párte	culpa	kúlpa
papel	papél	cuerpo	kwérpo

45. Voiced explosive b. Orthography *b*, *v*, phonetic symbol *b*. The letters *b* and *v* are pronounced alike in Spanish, although orthographically they are not interchangeable. Each has two different

¹ This word is usually pronounced aóra, with open *o* (see § 32), but in slow, emphatic pronunciation aóra, with closed *o*, is also heard.

FIG. 15. The explosives *p*, *b*.FIG. 16. Continuant *b̃*.

sounds, a voiced explosive sound, and a voiced continuant or fricative sound.

When initial in a phonic or breath group (see § 10 *b*, note) or when after *m* or *n* (phonetically also *m*), whether within a word or between words, *b* (or *v*) is a voiced bilabial explosive similar to English *b* in *boy*, but less strong. See Figure 15.

EXAMPLES

buenos días	bwénɔz días	sin vida	sim bíða
¡ basta !	básta	han venido	ám beníðo
vámonos	bámonɔs	un vaso	úm báso
hombre	ómbre	en balde	em bálde
invierno	imbjérno	un vapor	úm bapór

46. Voiced continuant *b̃*. Orthography *b*, *v*, phonetic symbol *b̃*. In all other positions, that is, when not initial in a phonic or breath group and when not after *m* or *n*, Spanish *b* (or *v*) is a voiced

bilabial continuant or fricative, a sound not found in English. The lips do not close completely as in § 45, but allow the breath to pass between them through a very narrow passage as in the position that the lips obtain in blowing. The distance between the lips is from one to two millimeters. See Figure 16. Between vowels the muscular tension is especially weak and the articulation rapid.

EXAMPLES

no vamos	nó bāmōs	lobo	lóbo
eso basta	éso básta	sobre	sóbre
mi vaso	mi báso	objeto	ōb̄xéto
hablaba	ablába	por ver	pōr b̄er
es verdad	éz b̄erđád̄	abrigo	abr̄igo

47. Voiced bilabial nasal *m*. Orthography *m*, *n*, phonetic symbol *m*. Spanish *m* is a voiced bilabial nasal similar to English *m* in *more*. The velum is

open and the breath passes both through the mouth and the nose. See Figure 17.

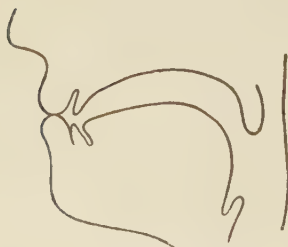


FIG. 17. Bilabial nasal *m*.

When immediately before the bilabial consonants *p*, *b*, *v*, the consonant *n* is also pronounced *m*. See § 45.

EXAMPLES

cama	káma	ambiguo	ambígwo
tiempo	tjémpo	sin par	sim pár
hombre	ômbre	invierno	imbiérno

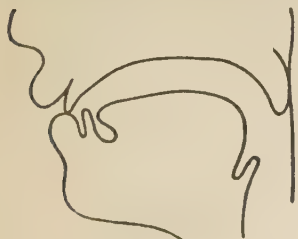
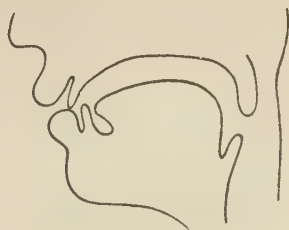
As final in a word *m* occurs in a few learned or foreign words and it is then pronounced *n*: *ultimátum ultimátun*, *álbum álbn*, *Abraham abrán*.

48. Voiceless labiodental continuant *f*. Orthography *f*, phonetic symbol *f*. Spanish *f* is a voiceless labiodental continuant, the lower lip touching the edges of the upper front teeth. It is similar to English *f*. See Figure 18.

EXAMPLES

fueron	fwérɔn	ofrecer	ofreθér
familia	famílja	perfecto	perfêkto
flaco	fláko	esfuerzo	esfwérθo

49. Labiodental *n*. Orthography *n*, phonetic symbol *m̥*. When the consonant *n* comes immedi-

FIG. 18. Labiodental *f*.FIG. 19. Labiodental *m̥*.

ately before an *f* it is a voiced labiodental nasal. The place of articulation is as in *f*, § 48, but the manner of articulation is as in *m*, § 47. The breath passes through the nose and often the *m̃* disappears completely, leaving the preceding vowel nasalized. See Figure 19.

EXAMPLES

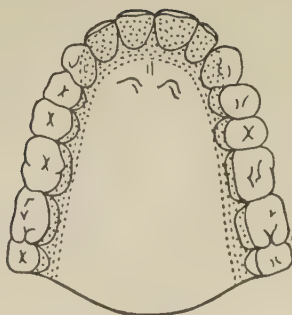
enfermo	em̃fêrmo	confiesa	kõmfjêsa
un favor	ú̃m faβõr	enfadar	em̃faðár

DENTAL AND INTERDENTAL CONSONANTS

50. Voiceless explosive *t*. Orthography *t*, phonetic symbol *t*. Spanish *t* is a voiceless dental explosive. The tip of the tongue touches the inner surface of the upper front teeth and in emphatic pronunciation reaches as far as the alveoles. The sides of the tongue touch the upper molars. See Figures 20 and 21. Spanish *t* is similar to English *t*, but English *t* is alveolar and not dental. It is also important to remember that Spanish *t* is a pure explosive and not accompanied by audible breathing as is the case with English *t*. See § 42.

EXAMPLES

toma	tôma	pintar	pintár
tinta	tínta	estáte	estáte
tarde	tárðe	patio	pátjo
tres	trés	cuatro	kwátro

FIG. 20. Explosives *t*, *d*.FIG. 21. Explosives *t*, *d*.

51. Voiced explosive *d*. Orthography *d*, phonetic symbol *d*. Spanish *d* has two sounds, a voiced explosive sound and a voiced continuant or fricative sound.

When initial in a phonic group or when after *n* or *l*, whether within a word or between words, Spanish *d* is a voiced dental explosive; place of articulation as in *t*, § 50. See Figures 20 and 21. It is similar to English *d*, but dental, not alveolar.

EXAMPLES

dame	dáme	aldea	aldéa
donde	dõnde	mundo	múndo
falda	fálða	sin dar	sin dár
con dos	kõn dõs	al dar	al dár
el día	el día	un día	ún día

52. Voiced continuant *d*. Orthography *d*, phonetic symbol *đ*. In all other positions, that is, when not initial in a phonic group and when not after *n* or *l*, and conspicuously between vowels,

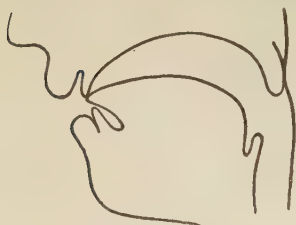


FIG. 22. Continuant *đ*.

Spanish *d* is a voiced interdental continuant similar to English *th* in *this*, but much weaker and less interdental. The tip of the tongue touches the edges of the upper front teeth very gently. The tongue movement is very rapid and the

contact very brief, the breath escaping between the tip of the tongue and the edges of the teeth with a continuous, gentle friction much less pronounced than in the English *th* in *this*. The Spanish sound that is almost an exact equivalent of the English *th* in *this* is the consonant *z* when before a voiced consonant. See § 56. See Figure 22.

EXAMPLES

admirar	ađmirár	le doy	le đội
adjetivo	ađxetíbo	su día	su đía
verde	bẻđe	ha dicho	a đícô
padre	páđre	los dos	lọz đợs
medida	međíđa	por dar	pợr đár

53. The pronunciation of *d* in the ending -ado. In slow and careful pronunciation the *d* in this ending is regularly pronounced as a continuant in the same way as any other intervocalic *d*, according to § 52. But ordinarily, in careless, familiar conversation, it is very weakly articulated and often altogether silent. A systematic regularity in the pronunciation of *đ* in this termination as a clear continuant in familiar conversation would certainly be looked upon as pedantic and affected, but to omit it altogether regularly would be considered incorrect. English-speaking students would do well to articulate *đ* in this termination very weakly, the tip of the tongue moving rapidly in the direction of the edges of the upper teeth but without really touching them.

EXAMPLES

ORTHOGRAPHY	CAREFUL PRONUNCIATION	FAMILIAR PRONUNCIATION
estado	estáđo	estáo
comprado	kɔmpráđo	kɔmpráo
abogado	abogáđo	abogáo

54. Pronunciation of final *d*. When *d* is final in a word but followed immediately by the vowel or consonant of another word in the same phonic group it is pronounced continuant *đ*: su bondad es infinita su bɔndađ es imfiníta, la edad media la eđáđ méđja, llamadlos lamáđlɔs. But when *d*

is absolutely final before a pause it is pronounced very weakly and partly unvoiced. In some parts of Castile and among the lower classes of Madrid this sound becomes completely voiceless, practically the same as voiceless interdental θ , § 55.

But final d is treated also in another manner. In the majority of nouns that end in d , whether within a phonic group or in the absolute final position before a pause, d may be silent altogether: *usted* *usté*, *verdad* *bɛɾd́á*, *mitad* *mitá*, *atrocidad* *atroθid́á*. Most educated people, however, attempt to pronounce at least a weak final $\mathfrak{d}$ in all the above cases.

In the phonetic texts and exercises used in this book all the varieties of continuant $\mathfrak{d}$ treated above as well as in § 53 are represented by the same symbol, continuant $\mathfrak{d}$, which is a close enough approximation to all for the beginner. It should be pronounced

very weakly when intervocalic or final.

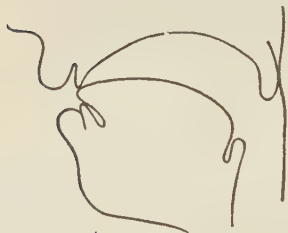


FIG. 23. Interdental θ .

55. Voiceless interdental continuant z or c (before e , i). Orthography z , c , phonetic symbol θ . Spanish z in all cases, and also c when before e or i , is a voiceless interdental continuant, similar to

English *th* in *thin*. The tip of the tongue moves forward between the teeth more than in continuant

ḏ, touching gently the upper front teeth. The lower surface of the tip of the tongue rests on the lower teeth. See Figure 23.

EXAMPLES

hacer	aḡér	cruz	krúḡ
cinco	ḡínko	razón	ṙaḡón
zorra	ḡṙa	ceniza	ḡeníḡa

56. Voiced interdental continuant z. Orthography *z*, phonetic symbol *ṙ*. When *z* is final in a syllable before a voiced consonant, it becomes partially or completely voiced, the result being a sound resembling the English *th* in *this* or a strongly articulated Spanish continuant **ḏ**.

EXAMPLES

juzgar	xuṙḡár	en vez de	em bḡz ḡe
hallazgo	aláṙḡo	voz de niño	bḡz ḡe níṙo

ALVEOLAR CONSONANTS

57. Voiceless alveolar s. Orthography *s*, phonetic symbol *s*. Spanish *s* has two sounds, a voiceless alveolar continuant sound, which is the normal sound, and a voiced alveolar continuant, which occurs only when before a voiced consonant.

In the articulation of normal voiceless *s* the tip of the tongue touches the alveoles of the upper



FIG. 24. Alveolar s.

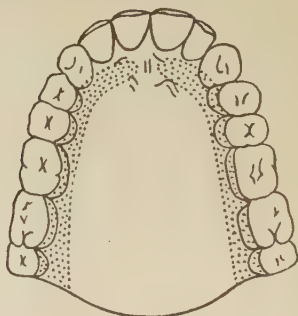


FIG. 25. Alveolar s.

front teeth while the sides of the tongue rest on both sides of the mouth against the inner surface of the upper molars. The middle of the tongue assumes a somewhat concave form. See Figures 24 and 25. Spanish voiceless *s* is quite different from English *s*, which is dental rather than alveolar. It should also be noted that in English it is the blade and not the tip of the tongue that reaches towards the alveoles and that the tip rests on the lower front teeth. In some regions of Castile this alveolar *s* is articulated even higher, the result being almost a front palatal *s*.

EXAMPLES

saber	sabêr	siempre	sjémpre
solos	sólqs	espacio	despáθjo
salas	sálas	estás	estás

58. Voiced alveolar *s*. Orthography *s*, phonetic symbol *z*. Spanish *s* is voiced when final in a syllable and immediately before a voiced consonant. This sound is exactly the same as alveolar *s*, but voiced. It is different from English *s* in *rose* in the same way that voiceless *s* is different from English voiceless *s* in *case*.

EXAMPLES

esbelto	ezbélto	las botas	laz bótas
es de él	éz đél	los lados	lɔz láđɔs
desde	dézđe	es verdad	éz bɛrđáđ
rasgo	řázgo	las manos	laz mánɔs

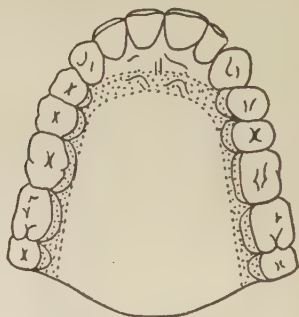
59. Alveolar nasal *n*. Orthography *n*, phonetic symbol *n*. Spanish *n* has four different sounds:

1. When immediately before a bilabial consonant it is pronounced *m*, § 47: en paz *em* páθ, envidia *embídja*, un vaso *úm* báso.

2. When immediately before *f* it is a labiodental *ɱ*, § 49: enfermo *emférmo*, confío *kɔɱfío*, en fin *em* fin.

3. When final in a syllable and immediately before a velar consonant it is a velar nasal *ŋ*, § 73: tengo *téŋgo*, banco *bánko*, sin ganas *siŋ* gánas, con jota *kɔŋ* xóta.

4. In all cases not included above, that is, when initial in a syllable, when between vowels, or when before any consonant except bilabials, velars, or *f*,

FIG. 26. Alveolar *n*.FIG. 27. Alveolar *n*.

Spanish *n* is a voiced alveolar nasal. The tip of the tongue touches the upper alveoles or gums while the sides of the tongue touch the inner surface of the upper molars, as in *s*. The breath passes through the nose. See Figures 26 and 27. English pure *n* is pronounced even higher than Spanish *n*. Spanish *n* is alveolar; English *n* is often post-alveolar.

EXAMPLES

nada	náda	junio	xúnjo
carne	kárne	enano	enáno
himno	ímno	piensa	pjénša

In the prefixes *ins*, *cons*, *trans*, the *n* is pronounced very weak. In familiar conversation the *n* in these prefixes is sometimes silent, leaving the preceding vowel slightly nasalized.

60. Voiced lateral *l*. Orthography *l*, phonetic symbol *l*. Spanish *l* is a voiced, alveolar, lateral continuant. The tip of the tongue touches the alveoles or gums of the upper teeth, as in *n*, § 59, while the breath passes around the sides of the tongue, producing a slight friction. See Figure 28. Spanish *l* is different from English *l* in that it is a uniform sound throughout, whereas in English many varieties of *l* are formed.

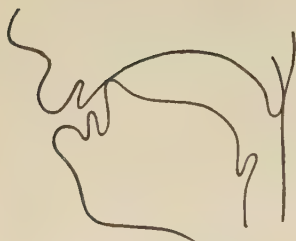
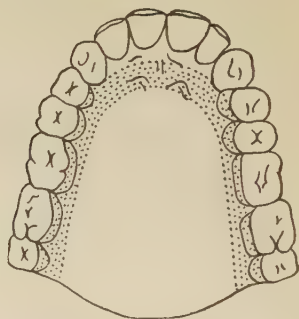
FIG. 28. Alveolar *l*.

In English the tip of the tongue touches also the upper alveoles or gums, but the main part of the tongue is free to take up any vowel position. In most cases English *l* is articulated not only by the tip of the tongue touching the alveoles of the upper front teeth, but also by the back of the tongue being raised toward the palate. This last tongue movement should be avoided in the articulation of Spanish *l*.

EXAMPLES

lana	lána	olvida	olbíða
pelo	pélo	habla	ábla
clavo	klábo	papel	papél

61. Simple *r*. Orthography *r*, phonetic symbol *r*. Spanish *r* has two sounds:

FIG. 29. Simple *r*.FIG. 30. Simple *r*.

1. When not initial in a word and when not preceded by *l*, *n*, or *s* it is a simple vibrant, *r*.

2. When initial in a word, when after *l*, *n*, or *s*, and when doubled (*rr*), it is a multiple vibrant, *rr̄*.

Simple *r* is a voiced, alveolar, single vibrant sound. The sides of the tongue rest on the gums and inner surface of the upper molars, stopping the passage of the breath through the sides of the mouth. At the same time the tip of the tongue is raised quickly and its edges touch the upper alveoles in a single vibration or flip of the tongue. Simultaneously the tongue is drawn back and its middle assumes a concave shape. See Figures 29 and 30. Spanish simple *r* is quite different from either the British or American English *r*. In American English the tip of the tongue is turned back against the front palate, the tongue assumes a more concave shape,

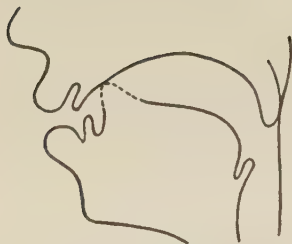
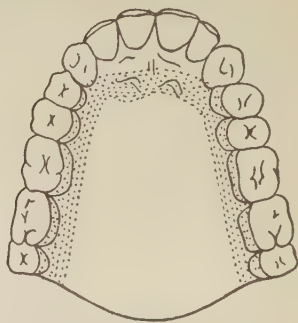
and the resulting sound, a more open, more vocalic, and longer *r*, is not even an approximation to Spanish *r*.

EXAMPLES

para	pára	siempre	sjémpre
seré	seré	fuerte	fwérte
arder	ardér	trigo	trígo
corto	kórto	quiero	kjéro

In the pronunciation of the Spanish groups voiceless consonant + *r* English-speaking students should articulate each consonant with its clear and pure quality and not a voiceless consonant + aspiration + *r*, as is the case in English: *creo* **kréo**, *presto* **présto**, *tres* **trés**.

62. Multiple or trilled *r*. Orthography *r*, *rr*, phonetic symbol $\bar{r}$. When initial in a word, when after *l*, *n*, or *s*, and when doubled, Spanish *r* is a voiced, alveolar, multiple vibrant sound. The place and manner of articulation are in general as in simple *r*, § 61. But, the tip of the tongue is raised so that the edges touch the uppermost part of the alveoles, striking against the alveoles, not with a single flip or vibration, but with several very rapid vibrations. Trilled *r* has usually from two to five vibrations, and in emphatic speech the number of vibrations may be even more than five. The muscular tension is greater than in simple *r* and the tongue contact

FIG. 31. Multiple vibrant or trilled $\bar{r}$.FIG. 32. Multiple vibrant or trilled $\bar{r}$.

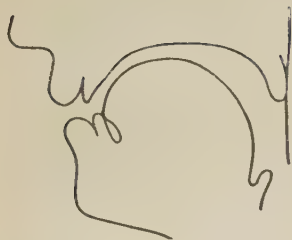
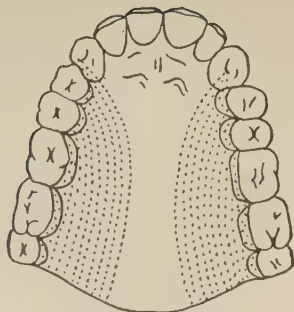
both at the tip and at the sides against the alveoles and inner surface of the upper molars much more pronounced. See Figures 31 and 32.

EXAMPLES

rey	$\bar{r}\acute{e}i$	enredo	$en\bar{r}\acute{e}do$	carro	$k\bar{a}r\phi$
rico	$\bar{r}\acute{i}ko$	honra	$\phi n\bar{r}a$	tierra	$tj\acute{e}r\bar{a}$
ruido	$\bar{r}w\acute{i}do$	alrededor	$al\bar{r}\acute{e}d\acute{e}d\phi r$	correr	$k\phi\bar{r}\acute{e}r$

PALATAL AND VELAR CONSONANTS

63. Continuant y . Orthography y , hi , phonetic symbol y . The sound of Spanish y or hi when initial in a syllable is usually a voiced palatal continuant or fricative. The tongue position is similar to that which produces the vowel i , § 24, and the semiconsonant j , § 26, but the tongue is raised much higher. The tip of the tongue rests on the

FIG. 33. Continuant *y*.FIG. 34. Continuant *y*.

lower front teeth and the front and middle of the tongue are raised in a convex shape closely toward the hard palate, touching it over a wide area on both sides of the mouth. The breath passes through a narrow opening in the middle of the mouth, producing a strong friction. See Figures 33 and 34. Continuant *y* is a stronger palatal friction than English *y* in *yes*. This English sound is more like Spanish semiconsonantal *j* of § 26.

EXAMPLES

yelmo	yélmo	ayuda	ayúda	hierro	yéřo
ya	yá	leyes	léyes	hierba	yérba
yo	yó	y eso	yéso	hielo	yélo
ayer	ayér	y a él	ya ẹl	se hiere	se yére

64. Semiexplosive *y*. Orthography *y*, *hi*, phonetic symbol *ÿ*. Continuant *y* of § 63 is in general the



FIG. 35. Semiexplosive ỳ.

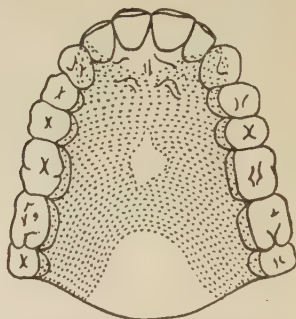


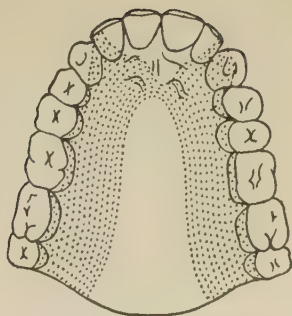
FIG. 36. Semiexplosive ỳ.

sound of Spanish initial *y* or *hi*. However, when immediately after *l* or *n*, or when pronounced very emphatically in the accented position, the tongue may be raised so as to form a complete contact with the hard palate over a wide area. The result is a voiced palatal semiexplosive, ỳ. See Figures 35 and 36. This *y* sound is similar to English *g* in *gem*.

Beginners in Spanish are advised to pronounce Spanish initial *y* or *hi* as continuant *y* in all cases, except when immediately after *l* or *n*, where the semiexplosive ỳ sound is more commonly heard.

EXAMPLES

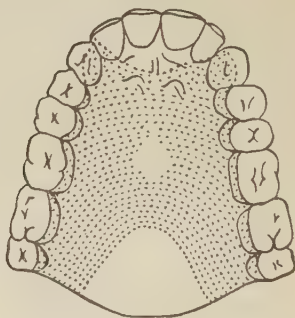
inyectar	inỳektár	el hielo	él ỳélo
cónyuge	kònỳuxe	con hierro	kòn ỳéřo
un yugo	ún ỳúgo	sin hierbas	sin ỳérbas

FIG. 37. Semiexplosive *ê*.FIG. 38. Semiexplosive *ê*.

65. Semiexplosive *ch*. Orthography *ch*, phonetic symbol *ê*. The Spanish digraph *ch* represents a single sound, a voiceless, prepalatal semiexplosive, *ê*. The front of the tongue is raised against the alveoles of the upper front teeth and the front palate, making a momentaneous but complete stoppage. On the sides of the mouth the tongue contact covers a wide area from the molars to the sides of the palate. Finally the front of the tongue is removed slowly from the alveoles and front palate and the breath escapes between the narrow passage thus formed, producing a slight friction. This sound is very similar to English *ch* in *cheer*. See Figures 37 and 38.

EXAMPLES

mucho	múêo	muchacho	muêâêo
leche	lêêe	chico	êíko
hacha	âêa	chasco	êâsko

FIG. 39. Palatal η .FIG. 40. Palatal η .

66. Palatal nasal ñ. Orthography ñ, phonetic symbol η . Spanish ñ is a voiced palatal nasal, η . The middle of the tongue is raised against the hard palate, making a complete stoppage, while the tip of the tongue rests on the lower front teeth. Since the tongue shuts off completely the passage of the breath through the mouth it passes through the nose. With the exception of its nasal quality the articulation of this sound is in general the same as semiexplosive $\hat{y}$. See Figures 39 and 40. Spanish η is a single and uniform sound and not a double sound, such as English $n + i$ in *onion*.

EXAMPLES

año	áño	pequeño	pekéño
leña	léña	cariño	karíño
pañó	páño	enseñar	enseñár



FIG. 41. Palatal ʎ.

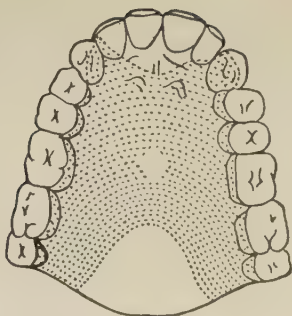


FIG. 42. Palatal ʎ.

67. Lateral palatal ll. Orthography ll, phonetic symbol ʎ. Spanish ll is a voiced, lateral palatal, ʎ. The middle of the tongue is raised as in the case of *ŷ* and *ɲ* against the hard palate over a wide area. On both sides of the mouth, by the back molars, the tongue forms two narrow passages through which the breath passes, producing the lateral frictions. See Figures 41 and 42. Spanish ʎ is a single and uniform sound and not a double sound, such as English *ll* + *i* in *million*, a sound group almost the equivalent of Spanish *l* + *i* in *aliado aljádo*, *escolio eskóljo*.

EXAMPLES

ellos	élʎos	llave	ʎábe
halla	áʎa	llega	ʎéga
caballo	kaʎáʎo	llamar	ʎamáʀ
estrella	estréʎa	llueve	ʎwébe

68. The velar consonants *c*, *q*, *k*. Orthography *c* (when before *a*, *o*, *u* or before a consonant), *qu*, *k*, phonetic symbol *k*. The sound of Spanish *c* when before *a*, *o*, *u* or before a consonant, of the



FIG. 43. Velar explosives *k*, *g*.

digraph *qu*, and of *k* is a voiceless velar explosive, *k*.

The back of the tongue is raised against the soft palate, making a complete stoppage, and then suddenly removed. The sound is similar to English *k*, but *there is no aspiration*. See

§§ 42 and 44. In the articulations *ka*, *ko*, *ku*, *kw*, i.e. before the back vowels, the point of contact of the back of the tongue is with the soft palate. See Figure 43. In the articulations *ke*, *ki*, *kj*, i.e. before the front vowels, however, the point of contact is between the soft palate and the back of the hard palate.

EXAMPLES

capa	kápa	efecto	efékto
como	kómo	quepa	képa
cuerpo	kwérpo	aquí	akí
tocar	tokár	quien	kjén
doctor	ðóktór	kilogramo	kilográmo

69. Voiced velar explosive g. Orthography *g*, *gu*, phonetic symbol *g*. Spanish *g* has three sounds :

1. When initial in a phonic group or when after *n*, whether within a word or between words, Spanish *g* (written *gu* before *e* or *i*) is a voiced velar explosive, *g*.

2. In all other cases, except when immediately before *e* or *i* in the groups *ge*, *gi*, it is a voiced velar continuant, *g*, § 70.

3. When immediately before *e* or *i* in the groups *ge*, *gi*, it is a voiceless velar or uvular continuant, *x*, § 72.

When initial in a phonic group or when after *n*, whether within a word or between words, Spanish *g* (written *gu* before *e* or *i* in the groups *gue*, *gui*) is a voiced velar explosive, *g*. The place and manner of articulation are exactly as in *k*, see Figure 43, but the sound is voiced instead of voiceless. Before *e* or *i* in the groups *gue*, *gui* the point of contact is also farther to the front, as in *ke*, *ki*, *kj*. In general the sound is similar to English *g* in *go* and *get*.

EXAMPLES

gana	gána	sin ganas	sin gánas
goma	góma	engaño	engáño
guerra	gēra	tengo	téngo
grande	gránde	sangre	sángre

70. Voiced velar continuant *g*. Orthography *g*, *gu*, phonetic symbol *g*. When not initial in a phonic group and when not after *n*, Spanish *g* (written *gu* before *e* or *i* in the groups *gue*, *gui*) is a voiced

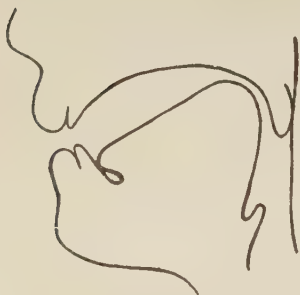


FIG. 44. Velar continuant *g*.

velar continuant, *g*. The articulation of this sound is in general the same as explosive *g*, but the back of the tongue does not form a complete contact with the soft palate and the breath passes through the narrow passage, producing a slight, continuous friction. See

Figure 44. Continuant *g* has the same relation to explosive *g* that continuants *b* and *d*, §§ 46 and 52, have to explosives *b* and *d*, §§ 45 and 51. In the intervocalic position continuant *g* is very weakly pronounced, the tongue being lower than in the ordinary position and the passage between the tongue and the soft palate much wider. - See also § 46.

EXAMPLES

agua	ágwa	rogar	řogár
siglo	síglo	hago	ágo
sagrado	sagrádo	por ganar	pør ganár
digno	dígno	la guerra	la gëřa

In the groups **cc** and **cn** the ordinary pronunciation of the **k** sound in careful and emphatic articulation is as a velar explosive **k**: *lección* **lɛkθjón**, *acción* **akθjón**, *técnica* **tɛknika**; but in familiar conversation it is ordinarily pronounced as continuant **g**: *lección* **lɛgθjón**, *agónica* **tɛgnika**.

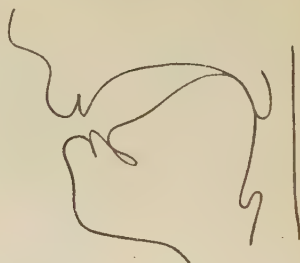
71. Pronunciation of the letter x. The letter **x** is pronounced in Spanish in various ways. Historically **x** is equivalent to **ks** and it is so pronounced sometimes in learned, almost affected, pronunciation. In familiar conversation, however, it is treated in the following manner:

1. Before a consonant it is pronounced **s**: *extraño* **estráño**, *exponer* **esponér**, *explicar* **esplikár**, *exclamar* **esklamár**.

2. Between vowels it is pronounced **gs**: *examen* **ɛgsámen**, *existe* **ɛgsíste**, *éxito* **ɛgsito**, *exhibición* **ɛgsibiθjón**.

3. In some words **x** may be also pronounced **s**, even when between vowels: *exacto* **esákto**, *auxilio* **aʊsíljo**, *ausiliar* **aʊsiljár**.

72. Velar continuant j. Orthography **j**, **g**, phonetic symbol **x**. Spanish **j** in all positions, and **g** when immediately before **e** or **i**, is a voiceless velar continuant, **x**. The position of the tongue is in general as in **g**, § 70, but the back of the tongue is raised to a position a little lower, towards the end of the soft palate, and the breath passes through

FIG. 45. Velar continuant *x*.FIG. 46. Velar *η*.

the narrow passage, producing a strong friction. See Figure 45. Before the vowels *a*, *o*, *u* it is really uvular instead of velar, the friction being produced between the back of the tongue and the uvula. It is distinguished also from *g* in that it is voiceless instead of voiced. Spanish *x* is quite different from English *h*, which is merely a weak pharyngeal aspiration.

EXAMPLES

Juan	xwán	juez	xwéθ
hijo	íxo	gesto	xésto
rojo	řóxo	fingir	fınxır
caja	káxa	gitano	xitáno

73. Velar *n*. Orthography *n*, phonetic symbol *η*. The various sounds of *n* have been treated in § 59.

When *n* comes before a velar consonant, whether within a word or between words, it is a voiced velar

nasal, ŋ. The tongue takes the position of the velar consonant that follows, that is, it is raised against the soft palate in anticipation of the velar consonant. The result is a velar *n* similar to English *ng* in *sing*. See Figure 46.

EXAMPLES

tengo	téŋgo	en casa	eŋ kása
cinco	θínko	con ganas	kɔŋ gánas
ángel	ánxɛl	un carro	ún káɾɔ
lengua	léŋgwa	son cosas	sɔŋ kósas

SILENT CONSONANTS

74. Silent consonants are rare in Spanish. In familiar conversation there is a tendency to drop intervocalic *d* in many words, especially in the termination *-ado*, § 53, and when final, § 54. We are now concerned with consonants that are regularly dropped in standard pronunciation.

1. The consonant *b* is often written but never pronounced in the words *obscuro*, *subscribir*, *substraer*, *substituir*, and their derivatives: *ɔskúro*, *suskribír*, *sustraér*, etc.

2. The consonant *j* is silent in *reloj* řɛlɔ́, but pronounced in the plural *relojes* řɛlɔ́xes.

3. The consonant *p* is silent in *psicología*, *pseudo*, and their derivatives; in *séptimo*, *septiembre*,

subscriptor, and subscripción: sikoloxía, séudo, sétimo, setjémbre, suskritōr, etc.

4. The consonant *t* is silent in istmo ízmo.

5. In the word *usted*, final *d* is regularly silent in familiar conversation, and in poetry it is written without the *d* when the poet wishes to use synalepha, or for rhyme.

6. For silent *h*, see § 43.

CHAPTER IV

SOUND CHANGES

ASSIMILATION

75. When two or more sounds are pronounced together in a phonic group many changes and modifications may take place, due for the most part to the phonetic laws of assimilation (tendency of neighboring unlike sounds to become alike) and dissimilation (tendency of neighboring like sounds to become unlike). We have already seen, for example, how the consonant *n* which is ordinarily an alveolar nasal, § 59, becomes *m* when before a bilabial consonant, § 47, the labiodental *ɱ* when before *f*, § 49, and the velar nasal *ŋ* when before a velar consonant, § 73. There are many other modifications and changes which may take place and which must be taken into consideration ; but they are not important enough to be represented in this book by special phonetic symbols. Among the most important of these minor changes are the following :

1. The consonants *n* and *l* when immediately before the interdental *θ* are not pronounced as alveolars, §§ 59, 60, but become interdentals owing

to assimilation to θ : encima **en θ íma**, esperanza **es-
perán θ a**, alzar **al θ ár**, el zapato **el θ apáto**.

2. The consonant *s* when immediately before θ , *t*, is not a voiceless alveolar, § 57, but a voiceless dental by assimilation: escena **es θ éna**, pasta **pásta**.

3. The consonant *s* when immediately before $\mathfrak{d}$ is not always a voiced alveolar, § 58, but may become a voiced dental by assimilation to the $\mathfrak{d}$: los dos **l θ z $\mathfrak{d}$ ós**, desde **$\mathfrak{d}$ éz $\mathfrak{d}$ e**.

4. The consonant *s* when before $\bar{r}$ is not a pure voiced alveolar continuant, but a sort of weak continuant *r* due to assimilation to $\bar{r}$: es rico **éz
ríko**, las ruedas **laz $\bar{r}$ wé $\mathfrak{d}$ as**.

5. When two like consonants come together between words there is usually only one consonantal articulation, but a rather long one and distributed between the two syllables to which the consonants belong. Examples: edad dichosa **edá $\mathfrak{d}$ - $\mathfrak{d}$ icósa**, el lobo **el-ló $\mathfrak{b}$ o**, un niño **ún-ní $\mathfrak{n}$ o**, los sacos **l θ s-sák θ s**.

But there are other sound changes which the student must understand well before attempting to read or speak Spanish correctly in connected words and phrases. These changes may be studied under the two following divisions:

1. Liaison or linking of consonant + vowel between words.

2. Synalepha or the union of two or more vowels between words in one syllable.

LIAISON OR LINKING OF CONSONANT + VOWEL

76. When orthographic and phonetic syllabication are at variance we must follow phonetic syllabication in the study of phonetics. See §§ 10 and 16. In Spanish, therefore, a single consonant between vowels always goes with the following syllable, § 9a: a-bo-rí-ge-nes, li-te-ra-tu-ra, i-no-por-tu-no, bie-nes-tar, ma-les-tar, no-so-tros, i-nhu-ma-no.

This same phonetic law which applies to an intervocalic consonant within a word is also applied to an intervocalic consonant between words. Therefore, within a phonic group the final consonant of a word is carried over or linked with the initial vowel of the following word with which it forms phonetically a syllable. See § 10. The consonant itself does not change here, but the preceding vowel may change since a final closed syllable has lost its final consonant and has therefore become open. In most of these cases vowels that were previously open become closed.

EXAMPLES

el hombre	e-lòm-bre	con el otro	ko-ne-ló-tro
los ojos	lo-sq̄-xos	por el hijo	po-re-lí-xo
por eso	po-ré-so	es en eso	é-se-né-so
del otro	de-ló-tro	es al amo	é-sa-lá-mo
mal hice	má-lí-θe	dos han ido	dó-sá-ní-do

Words and phrases of different meanings and of different spelling may have, therefore, exactly the same pronunciation :

el hado, helado	e-lá-đo
en ojo, enojo	e-nô-xo
las aves, la sabes	la-sá-bes
el hecho, helecho	e-lé-ôo
el hijo, elijo	e-lí-xo

77. Linking of final y. In the case of final *y* between words the rule is not absolute. It may remain, forming a diphthong with the preceding vowel according to § 36, or it may be carried over and linked with the initial vowel of the following syllable, and pronounced continuant *y*.

EXAMPLES

la ley era	la léi éra	or	la lé-yé-ra
soy así	sôî así	or	sô-ya-sí
voy a ver	bôî a bër	or	bô-ya-bër
hay algo	ái algo	or	á-yál-go

78. Pronunciation of the conjunction y. The conjunction *y* may also be linked to the preceding vowel, forming a diphthong with it, or it may be linked with the initial vowel of the word that follows, as in the case of final *y*, § 77. In general the rules that govern the correct pronunciation of the conjunction *y* are the following :

1. When initial in a phonic group before a consonant, or when between consonants anywhere it is pronounced *i*: *y se fué i se fwé, dos y dos dós i đós, los lunes y los martes lɔz lúnes i lɔz mártes.*

2. When initial in a phonic group before a vowel it is linked with it and is pronounced continuant *y*, as in § 77: *y era muy rico yéra mwí říko, este y aquel éste yakél, y aunque venga yáunke bēnga, treinta y uno treĩnta yúno.*

3. Between the consonant *d, s, or z* and a vowel within a phonic group it is likewise pronounced as continuant *y*: *id y hablad íđ yaɓláđ, amigos y enemigos amígɔz yenemígɔs.*

4. Between the consonant *l, n, or r* and a vowel within a phonic group it is pronounced semiconsonantal *j*, as in § 26: *fácil y agradable fáɔil jagradáble, hablan y escriben áɓlan jeskriɓen.*

5. Between a vowel and a consonant it is pronounced semivocalic weak *j* and forms a diphthong with the vowel that precedes it: *padre y madre páđrɛj máđre, esto y lo demás éstɔj lo đemás, esa y la otra ésaɓ la ótra, treinta y seis treĩntaj séis.*

SYNALEPHA

79. When a word that ends in a vowel is followed by a word that begins with a vowel, between these vowels there may occur hiatus or synalepha. Hiatus occurs when each one of the vowels of the separate

words is pronounced with its full vocalic value and clear quality, each forming a separate syllable: *tú eres tú éres, la hija la íxa*. Synalepha occurs when the vowel that ends a word and the vowel that begins the following word are united into a single syllable: *me ha dicho me á dícho, uno estaba entero úno estába entéro, eso era así éso éra así*.

In very slow pronunciation and especially when the words in question are emphatically pronounced for contrast or to call special attention to them, or when the words are at the end of a stress group or at the end of a verse of poetry, hiatus may occur, but in ordinary conversation and in poetry it is extremely rare. In general it may be said that in most cases of contiguous vowels between words synalepha is the rule. It is of such frequent occurrence in Spanish that an elementary knowledge of the principal rules that govern its application is absolutely necessary if one is to learn to read and speak Spanish correctly and intelligently. The principal and elementary rules are the following.

80. When two¹ like vowels of different words come together within a phonic group contraction occurs and there is only one vowel pronounced.

¹ We say two vowels for the sake of simplicity. As a matter of fact there may be three or even four vowels joined together in one syllable to form synalepha. In the second example of § 80 there are three like vowels that are contracted into one.

EXAMPLES

quiere entrar	kjére ^{entrár}
no va a hacer nada	nó bá a a ^o êr náða
habla antes que tú	ábla ^{ántes} ke tú
yo os he dicho	yó ^{os é} díçô

81. When unlike vowels come together and both are strong vowels they are pronounced together in one syllable, each losing a little of its full vocalic character. The vowel *e* of the monosyllables *de*, *le*, *me*, *te*, *que*, *se*, *en*, *el*, is especially weak before or after an accented vowel. And in most cases when one of the vowels in question is accented that vowel bears the stress and retains more of its original, full quality. The vowel *a*, however, especially the preposition *a*, has a strong tendency to attract the accent.

EXAMPLES

todo estaba olvidado	tóðo ^{estába} olbidáðo
me ha dicho eso mismo	me á ^{díçô} éso mízmo
está en casa	está ^{en} kása
de allá era mi amigo	de ^a l ^a ^{era} m ^j ^{amígo}
empezó a saltar	empe ^o o ^á saltar

82. When a strong vowel is followed by a weak vowel both are pronounced together in a single syllable and the result is phonetically a diphthong.

EXAMPLES

firme y sereno	fírmej seréno
vaya un enredo	báya un enrêdo
no hizo nada	nô iθo náða
será imposible	será iṁposíble

83. When a weak vowel is followed by any vowel, whether strong or weak, both are pronounced together in a single syllable and the weak vowel (first vowel) becomes consonantal. The vowel *i* becomes *j* and the vowel *u* becomes *w*:

EXAMPLES

si es así	sj éś así	sjé-sa-sí
ví a Juan	bj á xwán	bjá-xwán
su amigo	sw amígo	swa-mí-go
si a tu amo no	sj a tw ámo nó	sja-twá-mo-nó
su historia	sw istórja	swis-tó-rja

NOTE.— It should be remembered that in all the above cases synalepha is the rule in familiar Spanish conversation and in poetry, but not absolutely required. In slow, ceremonious speech and in other cases, as already stated in § 79, hiatus between the vowels in question may take place.

SYNERESIS

84. When vowels belonging ordinarily to different syllables come together within a word (instead of

between words) and they are pronounced together in one syllable the phenomenon is called syneresis. Syneresis in Spanish is as common as synalepha and in general is subject to the same rules. The following observations, however, are important.

1. When the word in question is the emphatic word of a phonic group or is at the end of a phonic group hiatus is the rule and syneresis is very rare.

2. Like vowels within a word do not contract as frequently as between words, and in such words as *leer*, *creer*, *paseé*, etc., it is common only in rapid and familiar conversation.

3. In some words, such as *creencia*, *mohoso*, *loor*, usage favors hiatus rather than syneresis.

4. In the groups *eo*, *ea*, syneresis is the rule when the accent falls on the last vowel or when the group precedes the accented syllable.

EXAMPLES

HIATUS

No se puede creer
 nó se pwéde kreër

Eso es lo que desean
 éso es lo ke ðeséan

Vea para que lo crea
 béa para ke lo kréa

SYNERESIS

No puedo creer todo eso
 nó pwédo krër tódo éso

No desean irse en seguida
 nó ðeseán irse en segída

Voy a leer el libro ahora
 bóy a lér el líbro aôra

SYNERESIS

No deseamos hacerlo	nó ^{de} seámos a ^o êrlo
Voy a telefonarle	bóy a ^{te} lefoneárle
Ahí va el otro	ái bá el ótro
No había nada que hacer	no ábjá náða kē a ^o êr
Se paseó todo el día	se paseó tódō ēl día
Deseaba pelear con él	deseába peleár kon ēl
Teodora y Leonor le vieron	teodórai leonór le bjérōn

NOTE. — Rule 4 does not apply absolutely, but in general all such common verbs as *desear*, *pasear*, *menear*, *telefonar*, etc., are pronounced with syneresis in the groups *eá*, *eó*. In the conjugation of these verbs, therefore, the disyllabic groups *e-a*, *e-o* and the syllabic group *ea*, *eo* may alternate, even in the same tense :

deseo	de-sé-o	deseamos	de-seá-mos
deseas	de-sé-as	deseáis	de-seáis
desea	de-sé-a	desean	de-sé-an
deseé	de-se-é	deseamos	de-seá-mos
deseaste	de-seás-te	deseasteis	de-seás-teis
deseó	de-seó	desearon	de-seá-rōn

CHAPTER V

INTONATION

85. Intonation is the musical element in speech-sounds. By intonation we mean, therefore, the variations of pitch (or tone) in language. Every language has its special, characteristic intonation. In Spanish, intonation is of the greatest importance and determines to a great extent the rhythmic harmony of speech-sounds. The study of intonation in Spanish is very difficult and complicated. In learning to speak Spanish, however, English-speaking students should take into account at least the following fundamental observations:

1. At the beginning of a phonic group the voice begins and continues in a relatively low pitch as long as the first accented syllable is not reached.

2. When the first accented syllable of a phonic group is reached the voice rises to a medium high pitch, and this is continued in the following syllables as long as the final accented syllable is not reached.

3. When the last accented syllable of the group is reached the voice falls or rises according to circumstances.

a. The voice falls to a pitch lower even than that of the initial unaccented syllable or syllables in the case of the end of a simple declarative sentence.

b. The voice rises to a higher pitch in the case of an interrogative sentence, or an incomplete sentence interrupted by a pause.

EXAMPLES

Declarative sentences :

LOW PITCH	MEDIUM HIGH PITCH	LOWEST PITCH
Visita-	remos el mu-	seo.
Se mar-	charon a la	calle.
Repasa-	remos la lec-	ción.
Se	fueron al con-	cierto.
Le	gusta la lec-	tura.

Interrogative sentences :

LOW PITCH	MEDIUM HIGH PITCH	HIGHEST PITCH
¿ Visita-	remos el mu-	seo?
¿ Se mar-	charon a la	calle?
¿ Se	fueron al con-	cierto?
¿ Le	gusta la lec-	tura?

CHAPTER VI

AMERICAN-SPANISH PRONUNCIATION

86. There is no such thing as a standard American-Spanish pronunciation. The Spanish of America is fundamentally Castilian and is essentially the same as that of Spain. The correct standard Spanish pronunciation as described in this book, although based on the best and most correct Spanish as spoken today by the educated Spaniards of Old and New Castile, is in general the pronunciation of the Spanish spoken by all educated Spanish-Americans. The following fundamental differences, however, should be carefully noted :

1. In American-Spanish (and also in Andalucía) *c* (before *e* or *i*) and *z* are not pronounced as interdental *θ*, § 55, but as a simple dental *s*, not unlike English *s*.

2. In American-Spanish, Spanish palatal *ll*, *l*, § 67, is generally pronounced as a *y* sound, continuant *y*, § 63, or semiexplosive *ÿ*, § 64. This pronunciation of *ll* is also widespread in Andalucía and some parts of New Castile.

3. In American-Spanish (and also in Andalucía) *s* is pronounced as a dental s, similar to English *s*, while in standard Spanish it is an alveolar, § 57.

The three sounds above described as characteristic of American-Spanish are also found in parts of Spain, as already indicated, and are nowhere considered as dialectical or vulgar, not even in Castile. The American and Andalusian pronunciation of these consonants is well known in Castile and hardly noticed when heard.

There are other differences between the Spanish pronunciation of Castile and that of Spanish America, although of minor importance. Slight differences are to be found also in the pronunciation of the various countries of Spanish America and in the various provinces of Spain. But everywhere in the Spanish-speaking world the correct standard Spanish pronunciation of Castile as described in this book is considered the best, and students of Spanish should learn only this correct standard Spanish.

CHAPTER VII

EXERCISES FOR REVIEW

87. Review: syllabication, §§ 9-10; linking of final consonants, §§ 76-78; synalepha, §§ 79-83; syneresis, § 84; intonation, § 85. Read the following sentences by syllables, pronouncing all the sounds slowly and carefully.

Nosotros aprende-	no-sô-tro-sa-pren-dé-
mos.	môs

Aprendemos el es-	a-pren-dé-mo-se-les-
pañol.	pa-ŋól

Deseamos viajar	de-seá-môz-ĥja-xár-
por España.	po-res-pá-ŋa

Vivo en los Esta-	bí-boen-lo-ses-tá-
dos Unidos.	đo-su-ní-đôs

Vino a visitar a	bí-noa-bi-si-tá-ra-
su hermano.	swęr-má-no

Si eso es lo que hicie-	sjé-soéz-lo-kęj-θjé-
ron.	røn

Digo eso porque es	dí-goé-so-pør-kéz-
la verdad.	la-bęr-đáđ

Desea saber co- de-sé-a-sa-bêr-ko-
mo están. moēs-tán

Y era así como él yé-ra-sí-ko-moél-
decía. de-θí-a

Sus hijos esta- su-sí-xo-ses-tá-
ban en España. ba-ne-nes-pá-ṇa

No me quiere a mi no-mē-kjé-reā-mí-
sino a él. si-noā-él

Va a hablarle a usted. bá a-blár-leaṽs-téd¹

88. Review the front vowels, §§ 24-28. Read slowly and carefully, distinguishing between the closed and open vowels, if possible even in the case of closed and open *i*, which are represented by the same phonetic symbol.

Este libro es mío éste líbro ez mío
y ése es tuyo. yése és túyo

Siempre insiste en ve- sjémprē ĩnsiste em be-
nir. nír

¿Qué quieres decir con ké kjérez ðeθír kon
eso? éso

Tienen seis peines muy tjénen sêis pēinez mwí
bonitos bonítos

¹ For the sake of uniformity the *d* of *usted* is represented as *ḏ* in all exercises. As a matter of fact, however, it is usually silent in familiar conversation. See § 74, (5).

Escriben los ejercicios bien.

¿En qué país viven ellos?

Aquí viven los ingleses.

No le dejes entrar allí.

Ese reloj no anda bien.

Vino y se fué sin decir nada.

¿Puede usted distinguirlos?

Las lecciones son difíciles.

Quiero saber si es verdad.

Es mejor repetir el ejercicio.

La tierra está bien cultivada.

El rey respondió entonces.

Yo no me quejo por eso.

Vas a perder el papel.

89. Review: the vowel a, §§ 29–30; the back vowels, §§ 31–35. Read slowly and carefully, distinguishing between the closed and open vowels,

eskríben los ɛxɛrθíθjɔz
bjen

en ké paíz bíben
élɔs

akí bíben los inglíses
nó le đéxes entrár alí

ése řeló no ánda bjen
bínɔi se fwé sin deθír

náda

pwéde ɔstéd đistin-
gírlɔs

laz lɛgθjónes sɔn di-
fíθiles

kjéro sabér sj éz bɛr-
dád

éz mɛxɔr řɛpetír el
ɛxɛrθíθjo

la tjɛřa está bjen kul-
tibáda

ɛl řɛi řɛspɔndjɔ en-
tónθes

yó nó me kɛxo por
éso

bás a pɛrdér ɛl papél

if possible even in the case of closed and open *u*, which are represented by the same phonetic symbol.

Vivimos en los Estados Unidos.	bibímos en los estádos unídɔs
Nosotros estudiamos demasiado.	nosótroš estudjámož demasjádo
Ahora cuentan los números.	aôra kwéntan lɔs númerɔs
Voy a mi clase de español.	bó ya mi kláse ðe es- paɲól
El niño echó a correr.	el níño eçó á korrér
¿Por dónde entramos nosotros?	pɔr ðónde entrámɔž nosótroš
Compró unas rosas para su madre.	kɔmpró unaz řsas para su máðre
Compraron alfombras y cuadros.	kɔmpráron alfómbraš i kwáðrɔs
¡ Su madre le cuida muy bien.	su máðre le kwíða mwí bjén
↓ Busca una pluma que perdió.	búska una plúma ke pèrðjó
La luz entra por la ventana.	la lúθ énta pɔr la bentána
Son asuntos importantes.	són asúntos impɔr- tántes
Cuando venga se lo dirás.	kwando bénga se lo ðiráš

Le rogó que fuera a verlo.

le rɔgó ke fwéra a bɛrlo

Se ha llevado un disgusto.

se á lebádo un dizgústo

Nuestro instructor es justo.

nwestro instruktor és xústo

Tú has sido la causa de todo.

tw ás sído la káusa de tódo

Aprendo porque estudio mucho.

apréndo pɔrke estúdjɔ múcho

Su hermano llegó corriendo.

sw ɛrmáno legó kɔ-
rjéndo

Eso costó sólo un duro.

ésɔ kɔstó sólo un dúro

Buenos días, señor.

bwénɔz días señór

¿Cómo está usted hoy?

kómo está ustéd

oi

Oigo algo pero no entiendo.

oiɔgo álgo pero nó éntjéndo

90. Review the diphthongs, § 36. In the following sentences observe that some of the diphthongs are between words.

Aquí no hay aire fresco.

akí nó ái áire frésko ¹

Yo no soy la causa de su enfado.

yó nó sɔi la káusa de sw emfádo

¹Also: akí noá yáire frésko.

Hoy voy a bailar	ôj bô ya bailár
mucho.	múcho

Esa ley no me gusta a mí.	ésa lêi nó me gústa a mí
---------------------------	--------------------------

Iba y venía de prisa.	íbaj benía ðe prisa
-----------------------	---------------------

Hoy trabajé seis horas.	ôj trabaxé sêis óras
-------------------------	----------------------

Compró un automóvil.	kômprô un aytomóbil
----------------------	---------------------

Entré y se lo dije.	entrêj se lo díxe
---------------------	-------------------

Estaba a una legua de camino	estába a una légwa ðe kamíno
------------------------------	------------------------------

Hay que pagar las deudas.	áj ke pagár laz ðéuðas
---------------------------	------------------------

91. Review: the bilabial and labiodental consonants, §§ 44-49; the linking of final *y*, § 77.

✓ Ponga usted los papeles aquí.	pônga ústêð los papé-les akí
---------------------------------	------------------------------

✓ Vámonos pronto por ellos.	bámonos prônto por élos
-----------------------------	-------------------------

✓ Aquí vivo en el invierno.	akí bíbo en el im-bjérno
-----------------------------	--------------------------

✓ Tal vez le tengan envidia.	tal béz le téngan embíðja
------------------------------	---------------------------

✓ El pobre estaba enfermo.	el pôbre estába em-férmo
----------------------------	--------------------------

✓ Aquí vivía el infeliz.	akí bíbíá el ímfelíð
--------------------------	----------------------

✓ No quieren venir ahora.	no kjérem benír aôra
Me obligaron a venir.	me obligáron a benír
Vinieron bien vestidos.	binjérqm bjém bestí- đos
Han venido muy can- sados.	ám beníđo mwí kan- sáđos
Quiere un vaso de agua.	kjére um báso đe ágwa
Soy un verdade- ro amigo.	só yúm bęřđadé- ro amígo
Ya no podemos vivir.	yá nó pođémqz bibír
✓ He venido en vez de él.	é beníđo em bész đe él
Voy a ser muy breve.	bó ya sęr mwí brébe
Son verdaderos ami- gos.	sqm bęřđadéros amí- gqs
Hablamos buen es- pañol.	ablámqz bwén es- pañól.

92. Review the dental and interdental consonants,
§§ 50-56.

Tú tienes tiempo para todo.	tú tjénes tjémpo para tóđo
✓ No tengo tiempo para nada.	nó téngo tjémpo para náđa

Toma este libro y dame ése.

✓ tóma éste líbroj dá-me ése

Dame el dinero pronto.

✓ dáme el dinéro prônto

Desea vender la tienda.

deséa vendêr la tjénda

¿Qué andan diciendo de mí?

ké ándan diôjéndo de mí

Cuando venga se lo dices.

kwando bênga se lo díoes

Esa debe ser su edad.

ésa débê sêr swedád

Yo le dí más dinero.

yó le dí máz dinéro

Los dos debemos dar algo.

lôz dôz debémôz dár álgo

Han estado bastante ocupados.

án estádo bastánte okupádôz

Ella siempre dice la verdad.

éla sjémpre díoe la bẽrdád

Lleva manzanas en la cesta.

lêba manôánas en la ôesta

El padre de Eduardo es débil.

el pádre de edwárdô éz débil

No debemos hacer eso.

nó debémôs aêr éso

Desde entonces no he dado nada.

dézde entônôes nó é dádo náda

Ha ido a los Estados Unidos.

a ído a los estádos unídôz

Yo voy allí todos los años.

yó bó yalí tódôz los áños

93. Review: the alveolar consonants, §§ 57-62; the various sounds of *n*, §§ 47, 49, 59, 73.

✓ Ésa es la suya y ésta la mía.

ésa éz la súya yésta la mía

Siempre salen con la suya.

sjémpre sálen kɔn la súya

Lo que dice no es verdad.

lo ke díθe nó éz ɓer-
dád

Éste es mío y aquél es de él.

éste éz mío yakel
éz ðe él

Tengo que comprar unas botas.

téngo ke kɔmprár
únaz bótas

Yo no les tengo envidia.

yó nó les téngo em-
bíðja

Vale solamente dos reales.

bále solaménte ðòz
reáles

¿ Con qué pagas los billetes?

kɔŋ ké págaz lɔz
ɓilétēs

✓ El enfermo está en peligro.

el emfêrmo está em
pelígro

Siempre come sin ganas.

sjémpre kóme sin gá-
nas

La casa está enfrente de aquí.

la kása está emfrénte
ðe akí

Déjelos usted en paz.
Olvidé los papeles.

déxelos ustéð em páθ
ɔlɓidé lɔs papéles

He recibido dos mil reales. é rēθibído ðoz míl
reales. rēáles

Todos estaban alrededor de él. tódos estában alrēðe-
ðór ðe ɛl

Esta tierra es muy rica. ésta tjēřa éz mwí ríka

Éste sí que es un enredo. éste sí ke és ún en-
rēdo

Es muy caro el carro. éz mwí káro ɛl kářo

Rojo se escribe con jota. řoxo se eskríbe kɔŋ
xóta

Barril se escribe con erre. baříl se eskríbe kon
érɛ

Ahora se ahorra usted eso. aóra se aóřa ʊstéd
ésó

94. Review the palatal and velar consonants,
§§ 63-73.

Ayer vino a llamarme. ayér řínó a řamárme

¿ Están ya en la calle? están yá en la káľe

Llévese usted el hielo. ľébesɛ ʊstéd ɛl yéľo

¿ Está ya bien pre- está yá řjém pre-
parado? parádo

Los muchachos juegan mucho. ľoz mučácɔs xwégan
múčo

Mañana son los exámenes. mařána sɔŋ los
ɛřsámenes

Yo les tengo mucho
cariño.

Llegaron el año pasado.

Ellos dicen que ca-
llarán.

Ella no ha llegado
todavía.

Dejó olvidada la capa.

La gente quiere ex-
plicaciones.

¿Quién le dijo lo del
juego?

Tengo ganas de comer
helado.

Creo que lo han en-
gañado.

Yo hago lo que me da
la gana.

Alguna cosa tenemos
que decir.

Ha tenido un gran éxi-
to.

Mataron un gallo ayer.

No supo bien la lec-
ción.

Es un general distin-
guido.

yó les téngo múcho
karíño

legáron el año pasádo

éļoz díŋen ke ka-
ļarán

éļa nó á ļegádo
tođabía

deļŋŋ ōļbiđáða la kápa

la xénte kjére es-
plikaŋjónes

kjén le díxo lo deļ
xwégo

téngo gánaz de komér
eládo

kréo ke lo án en-
gañádo

yó ágo lo ke me dá
la gána

algúna kósa tenémŋs
ke deŋír

á tenído un grán égsi-
to

matáron un gáļo ayér

nó súpo bjen la leg-
ŋjŋn

és ún xenerál distin-
gído

95. Review: silent consonants, § 74; liaison or linking, §§ 76-77; pronunciation of the conjunction y, § 78; synalepha, §§ 79-83; syneresis, § 84.

El cuarto estaba muy oscuro.

el kwárto estába mwi
oskúro

No me gusta ese reloj.

no me gústa ésē řeló

Deseamos estudiar psicología.

deseámos estudjár si-
koloxía

Voy a telefonear en seguida.

bó ya telefoneár en
segíða

Le hemos dicho que se suscriba.

le émōz ðiçō ke se
suskríba

En septiembre iré allá.

en setjémbrē iré alá

Voy a ver si es verdad.

bó ya bër sj éz bërðád

Por eso no ha venido.

por éso nó á benído

La alcoba es muy hermosa.

la alkóba éz mwi ər-
mósa

Así soy yo, señor.

así sōi yó seņor

No puedo acompañarlos.

nó pwéðo akōmpa-
nárlos

Yo me llamo Antonio.

yó me lāmo antónjo

Hay algo sobre la mesa.

á yálgo sóbre la
mésa

No era necesario ha-
cerlo.

nó éra neðesarjo a-
θérlo

Empezó a llorar y a
gritar.

Fernando es más alto
que Eduardo.

Su hermano es médico.

Ya estaba casi oscuro.

Mi alcoba es pequeña.

Si es como dice, váyase.

No olvidaré sus fa-
vores.

Vendo manzanas y
naranjas.

Y él no dijo ni una
palabra.

Tú eres el peor de
todos.

Yo no creo que sea
verdad.

Mi amigo estaba ahí
también.

El triunfo fué gran-
de y solemne

empeθo á ɭorár ya
grítár

fɛrnándo éz más álto
ke edwárdo

sw ɛrmáno éz médiko

yá estába kasj ɔskúro

mj alkóba és pekɛɲa

sɟ és komo díθe báyase

nɔ ɔlbídará sus fa-
bóres

béndo manθánas i
naránxas

yél nó díxo nj úna
palábra

tw éres ɛl peɔr de
tódɔs

yó nó kréo ke séa
bɛrdád

mj amígo estába aí
tambjén

ɛl trjúmpo fwé grán-
deɟ solémne

NOTE. — The student must keep in mind that in all the words and sentences given as examples the phonetic transcription represents the typical standard Spanish

pronunciation. In many cases, however, slight variations are possible within the rules given and according to the various conditions of rapidity, slowness, familiarity, and formality of speech articulation. In the sentence *Yo no creo que sea verdad*, for example, the words *creo* and *sea* may be monosyllabic in familiar and rapid speech. Such cases of syneresis are common in familiar conversation and in poetry. Synalepha, of course, is often subject to the same conditions.

CHAPTER VIII

PHONETIC TEXTS

96. In the following phonetic texts *the most correct standard Spanish pronunciation is given in all cases and variant pronunciations even when considered correct are not given.* Syllabic division is indicated only in the first two texts. In the remaining texts syllabic division is not indicated and the student should observe carefully the question of closed and open syllables, final consonants that form syllables with the initial vowels of words that follow, etc. See §§ 76–78. Synalepha and syneresis are represented by the sign used in previous exercises, *me ha dicho* *me á ðiço*, *deseamos ir* *deseámos ír*, and the vowels thus united should be always pronounced in one syllable. See §§ 79–83. In the case of like vowels synalepha means, of course, contraction into one vowel, *se está* *se éstá*, § 80. Phonic or breath groups are represented in the following manner. A double line || represents a final pause, ordinarily a pause indicated orthographically by a period (sometimes also a colon or semicolon), a pause lasting about one second. A single line | represents a pause

of about half a second, and a half line | indicates the briefest pause, one lasting about a quarter of a second.

97.

Los días de la semana

En una semana hay siete días. Los días de la semana son el domingo, el lunes, el martes, el miércoles, el jueves, el viernes y el sábado. El lunes, el martes, el miércoles, el jueves, el viernes y el sábado son días de trabajo. Los lunes, los martes, los miércoles, los jueves y los viernes vamos a la escuela. El domingo es día de descanso. Ese día vamos a la iglesia. Yo voy a la iglesia todos los domingos.

El domingo es el primer día de la semana. Es el primero. El lunes es el segundo día de la

lɔz-đí-az-đe-la-se-má-na

e - nú - na - se - má - nái -
 sjé-te-đí-as|| lɔz-đí-az-đe-
 la-se-má-na-só-nɛl do-mín-
 go| ɛl-lú-nes| ɛl-már-tes| ɛl-
 mjér-ko-les| ɛl xwé-ɓes| ɛl-
 ɓjér-nez-yɛl-sá-ɓa-đo|| ɛl-
 lú-nes| ɛl-már-tes| ɛl-mjér-
 ko-les| ɛl xwé-ɓes| ɛl ɓjér-
 nez-yɛl-sá-ɓa-đo| sɔn-
 dí-az-đe-tra-ɓá-xo|| lɔz-
 lú-nes| lɔz-már-tes| lɔz-
 mjér-ko-les| lɔs-xwé-ɓe-si-
 lɔz-ɓjér-nes| ɓá-mo-sa-laes-
 kwé-la|| ɛl-do-mín-goéz-
 dí-a-đe-ɗes-kán-so|| é-se-
 dí-a-ɓá-mo-sa-lai-glé-sja||
 yó-ɓó-ya-lai-glé-sja-tó-đɔz-
 lɔz-đo-mín-gɔs||

ɛl-do-mín-goé-sɛl-pri-
 mér-đí-a-đe-la-se-má-na||
 é-sɛl-pri-mé-ro|| ɛl-lú-ne-
 sé-sɛl-se-gún-do-đí-a-đe-la-

semana y el martes es el tercero. El sábado es el último día de la semana. Yo no voy a la escuela los sábados. Los sábados por la mañana trabajo en mi casa. Por las tardes estudio o salgo a pasearme.

se-má-na¹ yel-már-te-sé-
sel-ter-⁰é-ro || el-sá-ba-⁰doé-
se-lúl-ti-mo-⁰dí-a-de-la-
se-má-na || yó-nó-bó-ya-
laes-kwé-la-l⁰ş-sá-ba-
⁰đ⁰ş || l⁰ş-sá-ba-đ⁰ş-p⁰ş-
la-ma-ná-na-tra-bá-
xoen-mi-ká-sa || p⁰ş las-
tár-de-ses-tú-đ⁰jo-o-sál-
goa-pa-seár-me ||

98.

El estudio del español

e-les-tú-đ⁰jo-de-les-pa-
nól

En los Estados Unidos el estudio del español es de muy grande importancia. Las dos lenguas importantes de América son el inglés y el español. El inglés es la lengua oficial de casi toda la América del Norte y el español es la lengua oficial de casi toda la Améri-

en-lo-ses-tá-đ⁰o-su-ní-
đ⁰ş-e-les-tú-đ⁰jo-de-les-
pa-nó-léz-⁰de-mwí-grán-
⁰đ⁰im-p⁰ş-tán-⁰ja || laz-
đ⁰ş-lén-gwa-sim-por-
tán-tez-⁰đ⁰ea-mé-ri-ka | só-
ne-li⁰ş-gléz-ye-les-pa-
nól || e-li⁰ş-glé-séz-la-
lén-gwao-fi-⁰jal-de-ká-
si-tó-⁰đa-la-mé-ri-ka-
⁰đ⁰el-n⁰ş-te | ye-les-pa-nó-
lés-la-le⁰ş-gwao-fi-⁰jal-
de-ká-si-tó-⁰đa-la-mé-ri-

ca del Sur. Las relaciones diplomáticas, intelectuales y comerciales entre las dos Américas hacen muy necesario el estudio del español en las escuelas de los Estados Unidos. Si hemos de conocer bien a los españoles y a los hispano-americanos y comprender su civilización, tenemos que estudiar su historia, su vida nacional y su modo de pensar. Para estudiar la historia, la vida y la cultura de los países españoles es de capital importancia tener un buen conocimiento de la lengua española. Para llegar a conocer a la España grande, la Espa-

ka-ðel-súr|| laz ře-la-
 0jó-nez-ði-plo-má-ti-kas|
 in-te-lek-twá-le-si-ko-
 męř-0já-le-sen-tre-laz-
 0ó-sa-mé-ri-kas| á-0en-
 mwí-ne-0e-sá-rjoe-les-
 tú-đjo-đe-les-pa-ŋó-len-
 la-ses-kwé-laz-đe-lo-
 ses-tá-0o-su-ní-0os|| sjé-
 męz-đe-ko-no-0er-bjé-
 na-lo-ses-pa-ŋó-lez-ya-
 lo-sis-pá-noa-me-ri-ká-
 0os| i-kęm-pren-đer-su-
 0i-bi-li-0a-0j0n| te-né-
 męs-kes-tu-đjár-swis-
 tó-rja| su-bí-đa-na-0jo-
 nál| i-su-mó-0o-đe-pen-
 sár|| pa-raes-tu-đjár-
 lais-tó-rja| la-bí-đai-la-
 kul-tú-ra-đe-lęs-pa-í-se-
 ses-pa-ŋó-les| éz-đe-ka-
 pi-tá-lim-pęr-tán-0ja-te-
 né-rúm-bwén-ko-nó-0i-
 mjén-to-đe-la-lén-
 gwaes-pa-ŋóla|| pa-ra-le-
 gá-ra-ko-no-cé-ra-laes-
 pá-ęa-grán-de| laes-pá-

ña espiritual, tene-
mos que estudiar a los
que escriben su lengua y
representan su cul-
tura.

naes-pi-ri-twál | te-né-
mos - kes - tu - đjá - ra - lɔs -
kes - krí - ben - su - lén - gwaj -
řę - pre - sén - tan - su - kul -
tú - ra ||

99.

Refranes

Vale más saber que
tener.

La pereza es llave de
la pobreza.

De la mano a la boca
se pierde la sopa.

Cada oveja con su pa-
reja.

Haz bien y no mires a
quien.

Quien mucho abarca
poco aprieta.

El que adelante no
mira atrás se queda.

řęfránes

bále más sabér¹ ke
tenēr ||

la peréθa | éz lábe de
la pobréθa ||

de la mánō a la bókā |
se pjērde la sópa ||

káđā obéxa | kɔn su pa-
ręxa ||

áz bjén | i no míres a
kjén ||

kjen múčo abárka |
póko aprjéta ||

el ke adelánte nó
míra | atrás se kéđā ||

100.

Cantares

En enero no hay claveles
porque los marchita el
hielo ;

kantáres

en enéro no ái klabéles
porke lɔz marcíta el
ýélo ||

en tu cara los hay siempre
porque lo permite el cielo.

Tus ojos copian el día:
los entornas, amanece;
los abres, el sol deslum-
bra;

los cierras, la noche viene.

Aunque tengas más
amores

que flores tiene un almen-
dro,

ninguno te ha de querer
como yo te estoy que-
riendo.

101.

Caperucita Encarnada

Una vez había en un
pueblo una niña lo más
linda que verse puede.
Su madre estaba loca
con ella, y su abuela más
loca todavía. La abuela
le mandó hacer una cape-
rucita encarnada, la cual
le sentaba tan bien que en

en tu kára los ái sjémpre
pørke lo pèrmíte el θjélo||

tus óxos kópjan el día|
los entòrnas| amanéθe|
los ábres| el sòl dezlúm-
bra|

lòs θjéřas| la nóçe θjéne||

aunke téngaz más amó-
res|

ke flóres tjéne un almén-
dro|

ningúno te á ðe kerêr

komo yó te estòj ke-
rjéndo||

kaperuθíta enkarnáða

úna béθ abía en ún
pwéblo una níñal lo máz
linda ke bërse pwéðe||

su máðre estáða lóka
kon éla| i sw abwéla máz
lóka toðabía|| la abwéla

le mando áθér una kape-
ruθíta enkarnáða| la kwál

le sentáða tam bjén|ke en

todas partes la llama-
ban Caperucita En-
carnada.

Un día su madre co-
ció al horno unas tortas, y
le dijo :

— Vé a ver cómo está
tu abuela, porque me han
dicho que está en-
ferma. Llévale esta tor-
ta y esta oreja de man-
teca.

Caperucita Encarnada
se marchó inmediata-
mente para ir a casa de
su abuela, que vivía en
otro pueblo. Al pasar
por un bosque se en-
contró con el lobo a
quien le dieron ganas de
comérsela. Pero no se a-
trevió porque unos leña-
dores estaban cerca. El
lobo le preguntó a la
niña adónde iba, y la
niña le respondió :

tódas pártēz la lamá-
ban kaperuθíta en-
karnáða||

ún día su máðre ko-
θjo ál órnó unas tórtas| i
le díxo|

be á bër kómo está
tw abwéla| pørke me án
díço ke está em-
fërma|| lébale ésta tór-
ta| yésta oróíta ðe man-
téka||

kaperuθíta enkarnáða
se marçô inmedjáta-
ménte| pará ir a kása ðe
sw abwéla| ke bibía en
ótro pwéblo|| al pasár
por úm bóske se en-
køntró kon el lóbo| a
kjen le ðjérøn gánaz ðe
komërsela|| pero nó se a-
trebjó pørké unqz leña-
ðóres estában θérka|| el
lóbo le pregunto á la
níña aðónðe íba| i la
níña lę řspøndjó||

— Voy a ver a mi abuela y a llevarle una torta y una orejeta de manteca que mi madre le envía.

— ¡Vive muy lejos de aquí? — dijo el lobo.

— ¡Oh! sí — contestó Caperucita Encarnada, — pasado el molino que ves allá abajo, en la primera casa del pueblo.

— Bueno — dijo el lobo; — yo también quiero ir a verla. Yo iré por este camino y tú por ese otro, y ya veremos quien llega primero.

El lobo echó a correr con todas sus fuerzas por aquel camino, que era el más corto, y la niña se marchó por el más largo, entreteníendose en coger avellanas,

bóya bér a mja-
bwéla| ya lebárle una
tórta yúna oróíta de
mantéka ke mi mádre
le embía||

bíbe mwí lèxqz
de akí| díxo el lóbo||

ó sí| kqñ-
testó kaperuóita enkar-
náda|| pasádo el molíno
ke bés alá abáxo en la
priméra kása del pwéblo||

bwéno| díxo el ló-
bo| yó tambjén kjé-
ro ir a bér| yó iré por
éste kamín| i tú por
ése ótro| i yá berémqz
kjén léga priméro||

el lóbo eêo á kqêr
kqñ tódas sus fwérðas
por akél kamíno| ké é-
ra el más kórto| i la
niña se marcô por el
máz lárgo| entretenjén-
dose en kqér abelánas|

en perseguir mariposas
y en hacer ramilletes de
las florecillas que en-
contraba al paso.

No tardó mucho el
lobo en llegar a casa de
la abuela. Luego que
llegó, llamó: tan, tan.

— ¿Quién es?

— Es tu nieta, Ca-
perucita Encarnada —
contestó el lobo, imitando
la voz de la niña, — que
te trae una torta y una or-
cita de manteca de
parte de su madre.

La abuela, que estaba
enferma en la cama,
gritó:

— Levanta el pica-
porte.

El lobo levantó el
picaporte y la puerta se
abrió. Entonces se arro-
jó sobre la pobre mujer
y la devoró en un abrir

em persegír maripósas
yen aθér řamilétez de
las floreθílas ke en-
kontrába al páso||

nó tardó múco el
lóbo en legár a kása de
la abwéla|| lwégo ke
legó| lamó| tán| tán||

kjén és||

és tu njéta| ka-
peruθíta enkarnáða|

kõntesto el lóbo| imitándo
la θõz de la níña| ke
te tráe úna tórta yúna or-
θíta de mantéka| de
párte de su mádre||

la abwéla ke está-
ba emfërma en la káma|
gritó|

lebánta el pika-
põrte||

el lóbo lebantó el
pikapõrte| i la pwérta
se abríjó|| entõnθesse aĩõ-
xó sobre la pôbre muxer|
i la đeboro én ún abrír

y cerrar de ojos. Luego cerró la puerta y fué a acostarse en la cama de la abuela para esperar a Caperucita Encarnada.

Caperucita Encarnada llegó y llamó: tan, tan.

— ¿Quién es?

Caperucita Encarnada se asustó al oír la voz del lobo; pero creyendo que su abuela estaba acatarrada, respondió:

Es tu nietá, Caperucita Encarnada, que te trae una torta y una orcita de manteca de parte de su madre.

El lobo, dulcificando un poco su voz, le gritó:

— Levanta el picaporte.

Caperucita Encarnada levantó el picaporte y la puerta se abrió.

i 0eřár ðe óxos|| lwégo
0eřó la pwértá i fwe á-
kostíarse en la káma ðe
la abwéla para esperar
a kaperu0íta enkarnáða||
kaperu0íta enkarnáða
legó i lamó| tán| tán||
kjén és||

kaperu0íta enkarnáða
se asusto ál oír la 0oç
ðel lóbo pero kreyéndo
ke sw abwéla estába a-
katařáða řespondjó|

és tu njéta kaperu0í-
ta enkarnáða |ke te tráe
úna tórta yúna 0r0íta
ðe mantéka ðe páрте ðe
su mádre||

el lóbo dul0ifikán-
do um póko su 0oç le
gritó|

lebánta el pika-
pórte||

kaperu0íta enkarnáða
lebanto el pikapórte i
la pwértá se abríjó||

La niña entró y el
lobo le dijo :

— Pon la torta y
la orcita de manteca
sobre la mesa y ven
a acostarte conmigo.

— Caperucita Encarnada
fué a meterse en la cama
y quedó asombrada al
ver cómo estaba formada
su abuela.

— Abuela, ¡ qué brazos
tan largos tienes !

— ¡ Para abrazarte me-
jor, hija mía !

— Abuela, ¡ qué pier-
nas tan grandes tienes !

— ¡ Para correr mejor,
hija mía !

— Abuela, ¡ qué orejas
más grandes tienes !

— ¡ Para oírte mejor,
hija mía !

— Abuela, ¡ qué ojos
más grandes tienes !

— ¡ Para verte mejor,
hija mía !

la niña entró y el
lôbo le díxo |

pôn la tórta i
la oróita de mantéka
sobre la mésa i bën
a akostarte kôn mígo ||

kaperuóita enkarnáda
fwe á metêrse en la káma |
i kedô ásombráda al
bêr kómo estába formáda
sw abwéla ||

abwéla | ké bráθos
tan lárġos tjénes ||

para abraθárte me-
xór | íxa mía ||

abwéla | ké pjêr-
nas tan grándes tjénes ||

para kôřêr mēxór |
íxa mía ||

abwéla | ké órêxaz
máz grándes tjénes ||

para oírte mēxór |
íxa mía ||

abwéla | ké ôxoz
máz grándes tjénes ||

para bête mēxór |
íxa mía ||

— Abuela, ¡ qué dientes más grandes y afilados tienes !

— ¡ Para comerte mejor, hija mía !

Y al decir estas palabras el infame lobo se arrojó sobre la niña y se la comió.

abwéla | ké djén-
tez máz grández yafilá-
ðos tjénes ||

para komérte me-
xór | íxa mía ||

yal deθír éstas palá-
bras | el imfáme lóbo se a-
rjoxó sobre la níña | i
se la komjó ||

102. -

El Cantor de la Miseria

En la traza, uno de tantos juglares callejeros, truhanes, desvergonzados, era el poeta avasallador de la multitud, de la multitud miserable, sufridora de todos los dolores, sin sentido del propio sufrimiento.

Desde el amanecer, errante por la ciudad, atravesaba las calles principales, donde la nobleza, el poderío, el trá-

el kantór ðe la misérja ||

en la tráða | úno ðe
tántos xugláres kaļexé-
rqs | truánes | dezðer-
gønθáðqs | éra el poéta a-
basaladðr ðe la multi-
túð | de la multitud mi-
seráble | sufridóra ðe tó-
ðoz lqz ðolóres | sin sentí-
ðo ðel própjo sufrimjén-
to ||

dezðe el amaneθér |
éránte pqr la θjudáð |
atrabesáða las káļes
prinθipáles | dónde la no-
bléða | el poðerío | el trá-

fico / mostrábanse inso-
lentes, sin pararse a can-
tar una sola vez, pero al
pasar lentó, contem-
plador melancólico del
expansivo bullicio, re-
cogía en el alma indig-
nación y tristeza.

En las calles apartadas
del centro, de tenebrosas
viviendas amontonadas,
respiradores pestilentes
de sus moradores misera-
bles, cantaba el juglar
rodeado de pobre gente,
ignorante, haraposa,
hambrienta; / cantaba
con ira santa de poeta al-
gunas veces, otras aba-
tido, desconsolado; Cris-
to humano sin divinidad
de Redentor; otras veces
estrofas sin sentido, pero
resplandecientes de ar-
monía, letanías de amor
que penetraban el alma

fiko| moſtrábanſe inſo-
léntes|ſim paráſe a kán-
tár úna sóla béo| pero al
paſár lénto| kōtem-
plađōr melanjóliko đel
eſpansíbo bujíθjo| ře-
koxía en el álma indig-
naθjón i tristéθa||

en las káles apartáđaz
đel θéntro| de tenebrósaz
bíbjéndas amontonáđas|
řespirađóres pestilénteſ
đe suſ moradžórez miserá-
bles| kantába ěl xuglár
řođeáđo đe póbre xénte|
ignoránte| arapósa|
ambrjénta|| kantába
kon íra sánta đe poéta al-
gúnaz béθes| ótras aba-
tíđo| deskōnsoláđo|| krís-
to ũmáno ſin dibinidáđ
đe řeđentōr|| ótraz béθes
eſtrófas ſin ſentíđo| pero
řesplandeθjénteſ đe ar-
monía| letaníaz đe amōr
ke penetrában el álma

con su aroma de todos los amores, y en cuantos le escuchaban, rodeándole apretados, devoradores de las palabras, los rostros cerrados con dura expresión de triste ignorancia, se esclarecían como iluminados de súbito por interior aurora, y para siempre ungidos por la divina poesía, quedaban grabadas en su frente las santas palabras . . . justicia, piedad, esperanza.

Jamás cantó de otros amores el poeta "Cantor de la Miseria," como le llamaban todos. Dama Miseria era su dama, y nunca tuvo más fiel amador.

La hija del Rey era muy aficionada de la poesía, y aunque cien

kɔn swároma ðe tódɔz los amóres| yen kwántɔz le eskuçában| řɔðeándole apretáðɔs| deboraðórez ðe las palábras| lɔz řɔstrɔs 0ɛřáðɔs kɔn dúra espresjón de trístɛ ignorán0ja| se esklare0ían komɔ ilumináðɔz ðe súbito por interjór aýrora| i para sjémpre ɯxíðɔs pɔr la ðibína poesía| keðában grabáðas en su frénte las santas palábras| xustí0ja| pjeðáð| esperán0a||

xamás kantó ðe ótros amóres ɛl poéta kantór ðe la misérja| komo le lamában tódɔs|| dáma misérja éra su dáma| i núnka túbo más fjél amaðór||

la íxa ðɛl řɛi| éra mwí afi0jonáða ðe la poesía| yáunke 0jém

poetas cortesanos halagaban de continuo su vanidad de hermosa y de princesa, deseaba escuchar al poeta callejero de libre espíritu, al que satirizaba las costumbres cortesanas, al que amenazaba con ruinas y muertes a los poderosos, al que no se humillaba a la hermosura, ni al poder, ni a la riqueza, al enamorado "Cantor de la Miseria".

Le oyó por fin y lloró al oírlo, y estaba tan hermosa llorando tristemente tristezas que nunca había sentido, que el poeta "Cantor de la Miseria" por vez primera cantó la hermosura de una mujer. Afirmaba la princesa que poeta alguno la había emocionado

poetas kortesános alagában de kontínwo su banidáđ đermósa, de prinóesa, deseába esku-
cár al poéta kałexéro
de líbre espíritu al ke
satirióába las kóstúmbres
kortesánas al ke amena-
óába kón řwínas i
mwértes a łos poderósos,
al ke nó se umilába a
la ęrmosúra, nj al
podęr, nj a la řikéoa
al enamorado kantór
de la misérja||

le oyó por fin, i łoro ál
oírlo|| yestába tan
ęrmósa łorando trísté-
ménte tristéas ke nún-
ka abía sentido| kę ęl
poéta kantór de la mi-
sérja por béo priméra
kantó la ęrmosúra đé u-
na muxęr|| afirmába la
prinóesa ke poéta algu-
no la abía emoθjonádo

tan dulcemente, y afirmaba el poeta que nadie como la hermosa princesa había comprendido sus canciones.

— ¡ Mal hice en escuchar a tanto poeta cortesano ! ¿ Qué podían decirme sino mentiras lisonjeras ? Desde hoy tú serás mi poeta preferido.

— ¡ Mal hice en cantar mis canciones a los miserables ! ¿ No es mejor conmover piadosamente a los poderosos, que despertar amenazadores a los humildes ? Desde hoy sólo cantaré para vos.

Y de este modo quedó el poeta al servicio de la hija del rey. Con sus colores, y bordadas las armas al pecho, sobre el corazón, le veían cabalgar al servicio de la carroza regia ; los misera-

tan dúlθeménte| yafirmába(él) poéta ke nádje komo la(ermósa) prinθé-sa abía kōmprendído sus kanθjónes||

mál íθe en esku-
cár a tánto poéta kōrte-
sáno|| ké podían de-
θírme sino mentíraz lisōj-
xéras|| dezde(ōi) tú se-
raz mi poéta preferído||

mál íθe en kantár
mis kanθjónes a lōz mi-
serábles|| nó éz mēxōr
kōnmōbēr pjadósa-
ménte a los pođerósos ke
despértár amenaθadóres
a los umíldes|| dezde(ōi)
sólo kantaré para bōs||

i dēste módo ke(θo) él
poéta al sēr bíθjo de
la íxa de(él) rēi|| kōn sus
kolóres¹ i bōrdaðaz las
ármas al pe(θo) sob(ře) él
koraθōn| le beían kabal-
gár al ser bíθjo de la ka-
rōθa rēxja|| lōz miserá-

bles habían perdido a su poeta para siempre, y desde entonces si algún nuevo juglar venía a decirles: “Oídmе, yo soy otro Cantor de la Miseria”, pasaban de largo, desconfiados, tristes, incrédulos. . . .

¡Bah! “Cantor de la Miseria”, hasta que las princesas quieran oírte.

Jacinto Benavente

bles abíam p̄rdído a su poēta para sjémpre| i dez-
de entōñoes| sj algún
nwébo xuglár benía a de-
óirles| oídmе| yó sóy
ótro kantōr de la mi-
sérja| pasában de lárgo|
deskōmfjádōs| tristes| in-
krédulos||

bá| kantōr de la
misérja| ásta ke las
prinθésas kjéran oírte||
xaθínto benabénte||

103.

Romance del Cid

Cabalga Diego Laínez
al buen rey besar la ma-
no;

consigo se los llevaba
los trescientos hijosdalgo.

Entre ellos iba Rodrigo
el soberbio castellano;
todos cabalgan a mula,
sólo Rodrigo a caballo;
todos visten oro y seda,
Rodrigo va bien armado;

řománθe ðel θíð

kabálga ðjégo laíneθ
al bwén řēi besár la má-
no|

kōnsígo se lōz lebába
lōs tresθjéntos ixōzðálgo|

entre élos iba řōdrígo|
el sobērbo kastełáno|
tódōs kabálgan a múla|
sólō řōdrígo a kabálo|
tódōz bísten óro i séða|
řōdrígo bá bjén armádo|

todos espadas ceñidas,
Rodrigo estoque dorado;
todos con sendas varicas,
Rodrigo lanza en la ma-
no;

todos² guantes olorosos,
Rodrigo guante mallado;
todos sombreros² muy ri-
cos,

Rodrigo casco afilado,
y encima del casco lleva
un bonete colorado.

Andando por su camino,
unos con otros hablando,
allegados son a Burgos;
con el rey se han encon-
trado.

Los que vienen con el rey
entre sí van razonando;
unos lo dicen de quedo,
otros lo van preguntán-
do:

—Aquí viene entre esta
gente

quien mató al conde Lo-
zano.

Como lo oyera Rodrigo,

tódos espádas ceñidas|
rōdrígo estóke dorádo|
tódos kon sēndaz varikas|
rōdrígo lánθa en la má-
no|

tódos gwántes olorósos|
rōdrígo gwánte maládo|
tódos sombrérōz mwí rí-
kos|

rōdrígo kásko afiládo|
yenθíma ðel kásko lēba|
úm bonéte kolorádo||

andádo por su kamíno|
únos kon ótros ablándō|
alēgáðos són a búrgos|
kon el rēi se án enkon-
trádo||

los ke bjéne kon el rēi|
entre sí ðan raθonándō|
únos lo díθen de kēdo|
ótroz lo ðám preguntán-
do|

akí bjéne entre ésta
xēnte

kjen mató ál kōnde lo-
θáno||

komo lo oyéra rōdrígo|

en hito los ha mirado ;
con alta y soberbia voz
de esta manera ha ha-
blado :

— Si hay alguno entre
vosotros,

su pariente o adeudado,
que le pese de su muerte,
salga luego a demandallo ;
yo se lo defenderé,
quiera a pie, quiera a
caballo.

Todos responden a una :

— Demándelo su pecado.

Todos se apearon juntos
para al rey besar la ma-
no ;

Rodrigo solo quedó
encima de su caballo.
Entonces habló su padre,
bien oiréis lo que ha ha-
blado :

— Apeaos vos, mi hijo,
besaréis al rey la mano ;
porque él es vuestro se-
ñor

en íto los á mirádo|
kon álta i sobérbja bôθ
de ésta manéra á a-
bládo|

sj á yalgúno entre
bosótrqs|

su parjénte o adeudádo
ke le pése de su mwérte|
sálga lwégo a demandálo|
yó se lo defenderé|

kjéra a pjé| kjéra a
kabálo||

tódqz rēspōnden a úna|
demándelo su pekádo||

tódqs se apeáron xuntqs
para al rēi besár la má-
no|

rōdrígo sólo kedó
enóima de su kabálo||
entónθes abló su pádre|
bjen oiréis lo ke á a-
bládo|

apeáqz bōs| mi íxo|
besaréis al rēi la máno|
pōrke él éz bwéstro se-
ñor|

vos, hijo, sois su vasa-
llo.

Desde Rodrigo esto oyó,
sintióse más agraviado;
las palabras que responde
son de hombre muy eno-
jado:

—Si otro me lo dijera,
ya me lo hubiera pagado;
mas por mandarlo vos,
padre,

yo lo haré de buen grado.

Ya se apeaba Rodrigo
para al rey besar la ma-
no;

al hincar de la rodilla,
el estoque se ha arran-
cado.

Espantóse de esto el rey,
y dijo como turbado:

—Quítate, Rodrigo, allá,
quítateme allá, diablo,
que tienes el gesto
de hombre,

y los hechos de león
bravo.

bôs| ixo| sôis su basá-
llo||

desķē řodrigo êsto oyó|
sintjôse más agrabjádo|
las palábras ķē řespônde
son de ômbre mwí eno-
xádo|

si ótro me lo đixéra|
yá me lo ũbjéra pagádo|
mas pōr mandárlō bōs|
pádre|

yo lo aré đe bwen grádo||

yá se apeába řodrigo
para al řēj besár la má-
no|

al ĩnkár đe la řodíla
el estóke se á aňan-
kádo||

espantôse đesto ĩl řēj
i đíxo komo turbádo|

kítate řodrigo alá|

kítateme alá đíáblo|

ķe tjénes ĩl xésto
đe ômbre

i los êçoz đe leôm
brábo||

Como Rodrigo esto oyó,
aprieta pide el caballo;
con una voz alterada,
contra el rey así ha ha-
blado :

— Por besar mano de rey
no me tengo por hon-
rado ;

porque la besó mi padre
me tengo por afrentado.

En diciendo estas pala-
bras,

salido se ha del palacio ;
consigo se los tornaba
los trescientos hijosdal-
go ;

si bien 7 vinieron 1 ves-
tidos,

volvieron mejor arma-
dos ;

y si vinieron en mulas,
todos vuelven en caba-
llos.

komɔ ɾɔðɾígo ɛsto oyó |
apɾjésa píðe ɛl kabáɭo |
kon úna bóθ alteráða
kɔntra ɛl ɾɛj asjá a a-
bláðo

pɔɾ besár máno ðe ɾɛj
nó me téngo por ɔn-
ráðo |

pɔɾke la besó mi páðre
me téngo por afrentáðo ||

en diθjéndo ɛstas palá-
bras

salíðo se á ðel paláθjo |
kɔnsígo se lɔs tɔɾnába
lɔs tresθjéntos ixɔðdál-
go ||

si ʔjém binjérɔm bes-
tíðɔs |

bɔɭbjérɔn mɛxór armá-
ðɔs |

i si binjéron en múlas
tóðɔz ʔwɛɭben ɛɲ kabá-
ɭɔs ||

CHAPTER IX

PHONETIC TRANSCRIPTIONS OF THE THREE REGULAR CONJUGATIONS AND THE CARDINAL AND ORDINAL NUMBERS

104.

Las tres conjugaciones regulares	las tréś koxxugaθjónéz řeguláres
Primera conjugación	priméra koxxugaθjón
Infinitivo	ĩmĩnitĩbo
hablar	ablár
Indicativo	ĩndikatĩbo
Presente	presénte
hablo	áblo
hablas	áblas
habla	ábla
hablamos	ablámox
habláis	abláix
hablan	áblan
Pasado descriptivo o imperfecto	pasádo đeskriptĩbo o ĩmperřfěkto
hablaba	áblába
hablabas	áblábas
hablaba	áblába
hablábamos	áblábamox
hablabais	áblábaix
hablaban	áblában

**Las tres conjugaciones
regulares**

**las três kɔŋxugaθjónɛz
rɛgularɛs**

Primera conjugación

priméra kɔŋxugaθjɔn

**Pasado absoluto
o pretérito**

**pasáðo absóluto
o pretérito**

hablé
hablaste
habló
hablamos
hablasteis
hablaron

ablé
abláste
abló
ablámɔs
ablástɛis
ablárɔn

Futuro

futúro

hablaré
hablarás
hablará
hablaremos
hablaréis
hablarán

ablaré
ablarás
ablará
ablarémɔs
ablaréis
ablarán

Condicional

kɔndiθjonál

hablaría
hablarías
hablaría
hablaríamos
hablaríais
hablarían

ablaría
ablarías
ablaría
ablaríamɔs
ablaríais
ablarían

**Las tres conjugaciones
regulares****Primera conjugación****Subjuntivo****Presente**

hable

hables

hable

hablemos

habléis

hablen

Pasado, primera forma

hablara

hablaras

hablara

habláramos

hablarais

hablaran

Pasado, segunda forma

hablase

hablases

hablase

hablásemos

hablaseis

hablasen

Imperativo

habla

hablad

**las tres conjugaciones
regulares****primera conjugación****subjuntivo****presente**

hable

hables

hable

hablemos

habléis

hablen

pasado primera forma

hablara

hablaras

hablara

habláramos

hablarais

hablaran

pasado segunda forma

hablase

hablases

hablase

hablásemos

hablaseis

hablasen

imperativo

habla

hablad

**Las tres conjugaciones
regulares**

**las tréŕ koxuxaθjónéz
řeguláres**

Segunda conjugación

segúnda koxuxaθjón

Infinitivo

im̄finitíbo

ceder

θed̄ēr

Indicativo

indikatif̄bo

Presente

pres̄ente

cedo

θéd̄o

cedes

θéd̄es

cede

θéd̄e

cedemos

θed̄ém̄os

cedéis

θed̄éis̄

ceden

θéd̄en

**Pasado descriptivo
o imperfecto**

**pasádo đeskriptíbo
ō im̄perfékto**

cedía

θed̄ía

cedías

θed̄ías

cedía

θed̄ía

cedíamos

θed̄íam̄os

cedíais

θed̄íais̄

cedían

θed̄ían

NOTE. — The student should bear in mind that throughout these conjugations the phonetic transcriptions indicate the pronunciation of isolated forms. In connected discourse all initial and final consonants and vowels are subject, of course, to the various changes involved in phonetic syllabication, §§ 10, 76-78, synalepha, §§ 79-83, syneresis, § 84, and other phenomena already discussed.

**Las tres conjugaciones
regulares**

**las três kɔŋxugaθjónes
řeguláres**

Segunda conjugación

segúnda kɔŋxugaθjón

**Pasado absoluto
o pretérito**

**pasádo absolúto
o pretérito**

cedí
cediste
cedió
cedimos
cedisteis
cedieron

θedí
θedíste
θedjó
θedímɔs
θedísteis
θedjéron

Futuro

futúro

cederé
cederás
cederá
cederemos
cederéis
cederán

θederé
θederás
θedɔrá
θederémɔs
θederéis
θederán

Condicional

kɔndiθjonál

cedería
cederías
cedería
cederíamos
cederíais
cederían

θedería
θederías
θedería
θederíamɔs
θederíais
θederían

**Las tres conjugaciones
regulares**

**las tréſ kɔŋxugaθjónɛz
rɛgɹláres**

Segunda conjugación

segúnda kɔŋxugaθjón

Subjuntivo

subxuntíbo

Presente

presénte

ceda

θéða

cedas

θéðas

ceda

θéða

cedamos

θedámɔs

cedáis

θedáɪs

cedan

θédan

Pasado, primera forma

pasáðo priméra fôrma

cediera

θedjéra

cedieras

θedjéras

cediera

θedjéra

cediéramos

θedjéramɔs

cedierais

θedjérais

cedieran

θedjéran

Pasado, segunda forma

pasáðo segúnda fôrma

cediese

θedjése

cedieses

θedjéses

cediese

θedjése

cediésemos

θedjésemɔs

cedieseis

θedjéseɪs

cediesen

θedjésen

Imperativo

imperatíbo

cede

θéðe

ceded

θedéd

**Las tres conjugaciones
regulares**

**las três kɔŋxugaθjónes
rɛgularɛs**

Tercera conjugación

tɛrθéra kɔŋxugaθjɔn

Infinitivo

ɪnfinitibo

vivir

¹ bibír

Indicativo

indikatifbo

Presente

presɛnte

vivo

¹ bíbo

vives

bíbes

vive

bíbe

vivimos

bibímos

vivís

bibís

viven

bíben

**Pasado descriptivo
o imperfecto**

**pasádo deskriptíbo
o ɪmpɛrfɛkto**

vivía

¹ bibía

vivías

bibías

vivía

bibía

vivíamos

bibíamɔs

vivíais

bibíais

vivían

bibían

¹ These initial consonants are pronounced as explosives between pauses (initial in the phonic group). If the words are pronounced in rapid succession and with no pauses, all these consonants, with the exception of the initial consonant of the first form in each tense,

**Las tres conjugaciones
regulares**

**las tréṣ kɔŋxugaθjónɛz
rɛgularɛs**

Tercera conjugación

tɛrθɛra kɔŋxugaθjɔŋ

Pasado absoluto

pasáðo absɔlúto

o pretérito

o pretérito

vivi

¹ bibí

viviste

bibiste

vivió

bibjó

vivimos

bibímɔs

vivisteis

bibístɛjs

vivieron

bibjérɔn

Futuro

futúro

viviré

¹ bibiré

vivirás

bibirás

vivirá

bibirá

viviremos

bibirémɔs

viviréis

bibiréjs

vivirán

bibirán

Condicional

kɔndiθjonál

viviría

¹ bibiría

vivirías

bibirías

viviría

h̥ibiría

viviríamos

bibiríamɔs

viviríais

bibiríais

vivirían

bibirían

may be pronounced as continuants: bíbo bíbez bíbe, etc., bibiré
bibiráz bibirá, etc. See also page 122.

**Las tres conjugaciones
regulares**

las tréṣ konxugaθjónéz
řeguláres

Tercera conjugación

terθéra konxugaθjón

Subjuntivo

subxuntíbo

Presente

presénte

viva

¹ bíba

vivas

bíbas

viva

bíba

vivamos

bibámōs

viváis

bibáis

vivan

bíban

Pasado, primera forma

pasádo priméra fōrma

viviera

¹ bibjéra

vivieras

bibjéras

viviera

bibjéra

viviéramos

bibjéramōs

vivierais

bibjérais

vivieran

bibjéran

Pasado, segunda forma

pasádo segúnda fōrma

viviese

¹ bibjése

vivieses

bibjésés

viviese

bibjése

viviésemos

bibjésesemōs

vivieseis

bibjéseis

viviesen

bibjésén

Imperativo

imperatíbo

vive

¹ bíbe

vivid

bibíd

105.

Los números cardinales

lɔz númerɔs kardĩnáles

1 uno	úno
2 dos	¹ dɔs
3 tres	trés
4 cuatro	kwátro
5 cinco	θĩŋko
6 seis	sé̃is
7 siete	sjéte
8 ocho	ó̃o
9 nueve	nwé̃be
10 diez	¹ djéθ
11 once	ɔ̃nθe
12 doce	¹ dó̃θe
13 trece	tré̃θe
14 catorce	katɔ̃rθe
15 quince	kĩ̃nθe
16 dieciséis	¹ djẽθisé̃is
17 diecisiete	¹ djẽθisjéte
18 dieciocho	¹ djẽθjó̃o
19 diecinueve	¹ djẽθinwé̃be
20 veinte	¹ bē̃ĩnte
21 veintiuno	¹ bē̃ĩntjúno
22 veintidós	¹ bē̃ĩntidɔ̃s
23 veintitrés	¹ bē̃ĩntitrés

¹ These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

Los números cardinales

lɔz númerɔs kardináles

24 veinticuatro	¹ bɛ̃ntikwátro
25 veinticinco	¹ bɛ̃ntiθínko
26 veintiséis	¹ bɛ̃ntiséis
27 veintisiete	¹ bɛ̃ntisjéte
28 veintiocho	¹ bɛ̃ntjôcho
29 veintinueve	¹ bɛ̃ntinwébe
30 treinta	trɛ̃nta
31 treinta y uno	trɛ̃nta yúno
32 treinta y dos	trɛ̃ntaj dós
33 treinta y tres	trɛ̃ntaj trés
34 treinta y cuatro	trɛ̃ntaj kwátro
35 treinta y cinco	trɛ̃ntaj θínko
36 treinta y seis	trɛ̃ntaj séis
37 treinta y siete	trɛ̃ntaj sjéte
38 treinta y ocho	trɛ̃nta yôcho
39 treinta y nueve	trɛ̃ntaj nwébe
40 cuarenta	kwarenta
41 cuarenta y uno	kwarenta yúno
50 cincuenta	θínkwénta
60 sesenta	sesénta
70 setenta	seténta
80 ochenta	oçénta
90 noventa	nobénta
100 ciento	θjénto
101 ciento uno	θjénto úno

¹These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

1000 mil	míl
2000 dos mil	¹ dôz mil
mil quinientos ochenta y tres	míl kinjéntos oçéntaj trés
un millón seiscientos mil	un miļon sêisθjéntos míl

106.

Los números ordinales

lôz números ordinalés

primero	priméro
segundo	segúndo
tercero	têrθéro
cuarto	kwárto
quinto	kínto
sexto	sésto
séptimo	sétimo
octavo	øktábo
noveno	nobéno
décimo	¹ déθimo
undécimo	undéθimo
duodécimo	¹ dwoðéθimo
décimo tercero	¹ deθimo têtθéro
décimo cuarto	¹ deθimo kwárto
décimo quinto	¹ deθimo kínto
vigésimo	¹ bixésimo
centésimo	θentésimo
milésimo	milésimo

¹These initial consonants are thus pronounced (explosives) between pauses (initial in the phonic group). If the numbers are read so that they are not initial in the phonic group they are pronounced as continuants.

ANALYTICAL INDEX

The numbers refer to the sections

- a:** pronunciation of the vowel
 a, 29-30.
 medial **a**, 29.
 velar **a**, 30.
accent, 11-13.
-ado: pronunciation of **d** in
 the ending **-ado**, 53.
alphabet: Spanish alphabet, 17.
alveolar consonants, 38, 57-62.
 multiple **r**, 62.
 nasal **n**, 59.
 simple **r**, 61.
 voiced lateral **l**, 60.
 voiced **s**, 58.
 voiceless **s**, 57.
American-Spanish pronunciation, 86.
- b:** pronunciation of **b** (and **v**),
 45-46.
 silent **b**, 74 (1).
bilabial consonants, 38, 44-47.
 voiced continuant **b** (and
 v), 46.
 voiced explosive **b** (and **v**),
 45.
 voiced nasal **m**, 47.
 voiceless explosive **p**, 44.
breath group: see phonic group.
- c:** pronunciation of, 55, 68,
 70-71.
 pronunciation of the group
 cc, 70.
ch: pronunciation of the di-
 graph **ch**, 65.
- consonants:
 classification of, 38-39.
 continuants, 8, 39.
 definition of, 5.
 explosives and semiexplo-
 sives, 8, 39.
 general character of, 37-41.
 muscular tension of, 41.
 silent consonants, 43, 74.
 table of, 40.
 voiceless explosives, 42.
continuants: see consonants.
- d:** pronunciation of, 51-52.
 in the ending **-ado**, 53.
 final **d**, 54.
dental and interdental conso-
 nants, 38, 50-56.
 voiced continuant **d**, 52.
 voiced explosive **d**, 51.
 voiceless continuant **θ**, 55.
 voiceless explosive **t**, 50.
diphthongs, 36.
 diphthongal synalepha, 82.
 conjunction **y** makes a diph-
 thong with a preceding
 vowel, 78.
- e:** pronunciation of, 27-28.
 closed **e**, 27.
 open **e**, 28.
 exercises for review, 87-95.
 explosives and semiexplosives:
 see consonants.
- f:** pronunciation of, 48.

The numbers refer to the sections

- g**: pronunciation of, 69–70, 72.
- h**: silent **h**, 43.
pronounced **g** in the initial group **hue**-, 35.
- i**: pronunciation of, 24–26, 36.
closed **i**, 24.
open **i**, 25.
semiconsonantal **i**, 26, 83.
semivocalic **i**, 36.
the conjunction **y** pronounced **i**, 78.
intonation, 85.
- j**: pronunciation of, 72.
- k**: pronunciation of, 68.
- l**: pronunciation of, 60, 75.
labiodental consonants, 38, 48–49.
labiodental **n**, 49.
voiceless continuant **f**, 48.
laterals, 39.
- ll**: pronunciation of, 67.
- m**: pronunciation of, 47.
manner of articulation of speech-sounds, 8, 39.
- n**: pronunciation of, 47, 49, 59, 73.
alveolar **n**, 59.
labiodental **n**, 49.
pronounced as **m**, 47.
velar **n**, 73.
nasals, 39.
- ñ**: pronunciation of, 66.
- o**: pronunciation of, 31–32.
closed **o**, 31.
open **o**, 32.
organs of speech, 1.
- p**: pronunciation of, 44.
silent **p**, 74 (3).
palatal consonants, 38, 63–68.
continuant **y**, 63.
lateral **ll**, 67.
nasal **ñ**, 66.
semiexplosive **ch**, 65.
semiexplosive **ŷ**, 64.
phonetic texts, 96–103.
cantares, 100.
Caperucita Encarnada, 101.
el estudio del español, 98.
el Cantor de la Miseria, 102.
los días de la semana, 97.
refranes, 99.
romance del Cid, 103.
- phonetic transcriptions of the regular conjugations and of the cardinal and ordinal numbers, 104–106.
cardinal and ordinal numbers, 105–106.
regular conjugations, 104.
phonic group, 10, note.
place of articulation, 7, 39.
- qu**: pronunciation of, 68.
- r**: pronunciation of, 61–62.
- s**: pronunciation of, 57–58.
semiconsonants, 6, 26, 35, 83.
semivowels, 6, 36.
sound changes, 75–84.
assimilation, 75.
liaison or linking of consonant + vowel, 76.
linking of final **y**, 77.
pronunciation of the conjunction **y**, 78.
synalepha, 79–83.
syneresis, 84.
sounds: speech sounds, 2.

The numbers refer to the sections

- syllabication, 9-10.
 phonetic syllabication, 10.
 syllables:
 closed syllables, 15.
 open syllables, 14.
 symbols: table of phonetic
 symbols, 18.
 synalepha, 79-83.
 syneresis, 84.

t: pronunciation of, 50.
 silent **t**, 74 (4).

u: pronunciation of, 33-36.
 closed **u**, 33.
 open **u**, 34.
 semiconsonantal **u**, 35, 83.

v: pronunciation of: see **b**.
 velar consonants, 38, 68-73.
 pronunciation of the letter
 x, 71.
 velar **n**, 73.
 voiced continuant **g**, 70.
 voiced explosive **g**, 69.
 voiceless continuant **j**, 72.
 voiceless explosives, **c**, **qu**,
 and **k**, 68.
 vibrants, 39.

 voiced and voiceless sounds, 3.
 voiceless: see voiced.
 vowels:
 articulation of, 19.
 back vowels, 31-35.
 classification of, 20-22.
 definition of, 4.
 front vowels, 24-28.
 open and closed vowels, 20.
 quantity and quality of the
 Spanish vowels, 23.
 semiconsonants **i** and **u**, 26,
 35, 83.
 semivowels **i** and **u**, 36.
 strong and weak vowels, 9, **g**,
 note.
 vowel **a**, 29-30.
 vowel triangle, 21.

x: pronunciation of, 71.

y: pronunciation of, 63-64.
 pronunciation of final **y**, 77.
 pronunciation of the con-
 junction **y**, 78.

z: pronunciation of, 55-56.
 voiced **z**, 56.
 voiceless **z**, 55.

15
2
Dictionary In this order are good

Academia

~~1839~~

La rousse

Velázquez

7 softer before e or i
son mas entendido

a o u stronger
mas velar



S0-CPR-414

